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DIGITAL CAMERAS



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Saturday 21 August 2010

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AP EXPLAINS

MONITORS FOR PHOTOGRAPHERS

How to choose a great screen

PAGE 40



EXPERT ADVICE

FRANS LANTING

The key to great wildlife photos



BE INSPIRED

PAGE 23

ONE MANN'S VISION

The unique view of **Sally Mann**:
her landscapes and portraits

CLASSIC CAMERA



PAGE 53

THE ROLLEIFLEX 2.8F



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I'M SURE I'm not the only one who learnt the hard way that in film processing temperature is critical. If your chemicals are too cold they simply won't work, and if they are too hot they work too hard – either way it spells disaster for the film, your happiness and sometimes your credibility. Having spent time choosing the right film for the occasion, and being careful to focus, expose and frame to a good standard, not keeping an eye on the thermometer is to throw away all that effort.

Digital camera users probably think such concerns no longer apply, but while it is not the type of temperature measured with rising and falling

mercury that governs the colour of the computer monitor, it still plays a crucial role. A screen that is too red, or which cannot produce the red your camera has recorded, will have a negative, though admittedly less fatal, impact on the colour accuracy of your pictures. Having a screen that is capable of accuracy is vital to the digital photographer, and this week Richard Sibley shows us how one might be chosen (see pages 40–42). It is far from a straightforward business, but one worth paying attention to.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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© FRANS LANTING

Top wildlife photographer
Frans Lanting with tips and advice

COVER IMAGE: FRANS LANTING, SALLY MANN/COURTESY GAGOSIAN GALLERY/CHRIS GATUM

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 7 AUGUST WE ASKED...

If you had to choose a single aperture to use for the rest of the year on your favourite lens, which would it be?



YOU ANSWERED...

A f/1.4	26%
B f/5.6	49%
C f/11	23%
D f/32	2%

THIS WEEK WE ASK...

Is your current computer monitor capable of displaying what your camera can capture?

VOTE ONLINE www.amateurphotographer.co.uk



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Sally Mann's evocative images have always divided opinion. Nonetheless, her wet-plate collodion prints are a fascinating exploration of portrait and landscape photography, as Gemma Padley discovers

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APNews

News | Analysis | Comment | PhotoDiary 21/8/10



• Camera chain closes four shops • Focus on 'higher profile' sites

JESSOPS SHUTS DOWN UNPROFITABLE STORES

JESSOPS has closed four shops, as the boss of Britain's largest photographic chain focuses on more profitable stores in 'higher profile locations'.

Jessops chief executive Trevor Moore (pictured) confirmed that the shutters have come down on stores in Kendal, Cumbria; Kettering, Northants; Weymouth, Dorset; and Perth, Scotland, as their leases came up for renewal.

Moore said the Kendal, Kettering and Weymouth shops

will be replaced by 'new-format stores', but refused to reveal their locations for commercial reasons. He told us that these outlets had failed to meet criteria for inclusion in Jessops' 'estate plan'.

However, the outlet in Perth, which shut up shop last month with the loss of five jobs, will not reopen elsewhere.

'The lease on the Perth store had expired and we were unable to secure alternative satisfactory premises to trade from in the vicinity,' said Moore.

'We were hoping to avoid closure right up until the last minute.'

'The team were offered alternative roles, but these were deemed unsuitable due to the travelling distances involved.'

Moore added: 'We have a number of new stores opening in major towns in the coming weeks.' He said these shops will serve more customers and deliver 'higher sales and profitability'.

The first of these outlets is based in Milton Keynes, Buckinghamshire, which opened in July. 'This is a brand new store and will run in addition to our very successful out-of-town business,' said Moore.

He said Jessops will 'broadly retain' the same number of stores at the year end as it had at the start of 2010.

Earlier this year, the CEO insisted that the business has 'no closure programme'.

In April, Jessops outlined



Jessops chief executive Trevor Moore

SNAP SHOTS

• A 12.2-million-pixel compact camera with a built-in USB connector has been unveiled by Samsung. The PL90 is designed to enable users to capture images on the move and hook up to a computer without the need for wires or cords. Due next month, it costs £129.99.

• A video training DVD for users of Canon's EOS 7D is 'flying off the shelves', according to Experience Seminars director Brian Hall.

Launched last month, the DVD is called *Making The Most of Your Canon EOS 7D* and costs £29.99. Visit www.experienceseminars.co.uk.

• Casio has announced the 14.1MP Exilim EX-S200 and EX-Z800. They sport 27-108mm equivalent zoom lenses. The Z800 will cost £149.99, while the S200 is priced at £199.99. Both cameras will go on sale in September.



GREY IMPORTER FINED '€1.6M'

A PHOTOGRAPHIC importer has been fined €2m (approximately £1,660,837) for 'dealing with illegal imports' of Tamron products, according to a statement issue by the lens supplier.

Tamron Europe said the 'drastic penalty' related to HP Ruitenberg and respective entities of the Crown group.

A district court in Utrecht, the Netherlands, levied the penalty, which also related

to non-compliance with an earlier verdict that Tamron obtained in its favour.

Tamron Europe added: 'After an extremely harsh and meticulous prosecution, Tamron Europe's lawyers succeeded in providing evidence that Mr Ruitenberg and several of his respective Crown companies violated the trademark rights of Tamron by dealing with illegally imported merchandise, which was not imported into the EU

by, or on behalf of, Tamron.'

Tamron has since warned all European retailers to buy Tamron products 'solely from unsuspicious and fully reliable sources.'

It says it will not hesitate to take 'similar drastic legal action against any kind of trade with illegally imported Tamron products.'

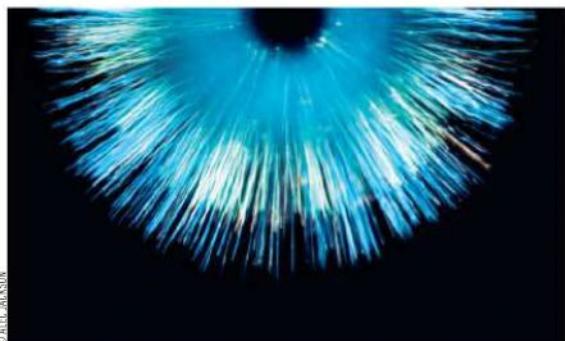
The court made its ruling on 30 June, but Tamron only publicised the case recently.



Do you have a story?

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A week of photographic opportunity PHOTODIARY



© ALEC JACKSON

Wednesday 18 August

EXHIBITION Post-photography by Alec Jackson, until 18 August at Photographe, Bristol BS1 1RG. Tel: 0117 930 0622. Visit www.photographe.co.uk. **EXHIBITION** Painting Pretty Pictures by Rankin, until 29 August at Annroy Gallery, London NW5 4BA. Tel: 0207 284 7320. Visit www.rankin.co.uk.

Thursday 19 August

EXHIBITION Rude Britannia: British Comic Art features photography and other art forms, until 5 September at Tate Britain, Millbank, London SW1P 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk/britain. **EXHIBITION** Celebrating the Negative, at Lacock Abbey, Fox Talbot Museum and Village, Lacock, Wiltshire SN15 2LG. Tel: 01249 730459. Visit www.nationaltrust.org.uk.

Friday 20 August

EXHIBITION Still City by Polly Braden, Ollie Harrap, Billy Macrae and Colin O'Brien, until 29 August at Rooms, London E2 8HT. Tel: 0207 613 2636. Visit www.roomartspace.co.uk. **EXHIBITION** Circles in Time by 12 (competition winners) at Avebury, near Marlborough, Wiltshire SN8 1RF. Tel: 01672 539 250. Visit www.nationaltrust.org.uk.

Saturday 21 August

DON'T MISS Exhibition Tour (free) with Steve Macleod, photographer and creative director Metro Imaging. At The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.

Sunday 22 August

EXHIBITION Wildlife and Wild Places by Michael Huggan, throughout August (to be opened by former AP columnist Mike Maloney OBE). At The Allen Gallery, Alton, Hampshire GU34 2BW. Tel: 0845 603 5635. Visit www.michaelhuggan.com. **EXHIBITION** 15 Miles From Home by Stuart Brown, during August at The Gallery Guisborough, Guisborough TS14 6PP. Tel: 07746 654 726.

Monday 23 August

EXHIBITION The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, London SE1 9PX. **EXHIBITION** The Doors: When You're Strange, until 5 September at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850.

Tuesday 24 August LATEST AP ON SALE

EXHIBITION Photographs of the Rolling Stones at Villa Nellcôte by Dominique Tarlé, until 31 August at Atlas Gallery, London W1F 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** Raymond Cauchetier's b&w photos of French New Wave Cinema, until 28 August at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshy mangallery.com.



© DOMINIQUE TARLÉ



LEICA has issued an official statement, confirming that all major UK repairs will now be dealt with in Germany, as revealed by AP last month (see News, AP 31 July).

A new lab, based at Leica's store in Mayfair, will deal with 'sensor cleaning, some light repairs and adjustments'.

The statement said: 'All major repairs will now be sent to the company's head office in Solms, Germany.'

'In recent years, a large proportion of UK repairs have been carried out in Solms, and a review of this activity has shown a compelling case for switching all major repairs to Germany.'

'With more than 50 specialist technicians and support staff, the widest access to spare parts and the increasing diversity of the company product range, the Leica service operation in Solms is increasingly considered the best and

most efficient place for repairs to take place for customers in the UK and Republic of Ireland.'

A new 'Client Care' team based in Mayfair will book in repairs and track their progress.

Leica claims that 'average repair times will fall under the new arrangement'.

A spokeswoman told us: 'In the past, products may have come to our Milton Keynes service department for assessment first and would be sent directly to Solms.'

'With the new process, the product will go immediately to Germany... Also changes and improvements in the courier services will help reduce transit times.'

The changes are expected to be completed by 1 October.

In the meantime, Leica owners in the UK and Ireland are advised to contact the Leica store in Mayfair, London, on 01908 256 400.

'NADIA' CAMERA SET TO BOOST CREATIVITY

A CONCEPT prototype of a camera that tells users how they can improve their photography has been proposed by an artist in Berlin.

'Unlike a conventional camera, Nadia has no display of the photographs to be taken, but rather gives the judgement of aesthetic quality to the machine, displaying only a



current rating as feedback about when and what to snap,' said Australian-born artist Andrew Kupresanin.



SNAP SHOTS

● Emerging contemporary photographers can apply for thousands of pounds towards a photo project, or new body of work, as part of the National Media Museum Awards scheme. Last year, five photographers shared a £20,000 fund. To apply, applicants must supply a written summary of their proposal, along with a sample of their work and a CV. The project is backed by the Wilson Centre of Photography in London, and Photoworks, a photo agency. For details visit www.nationalmediamuseum.org.uk/photography/photoawards.asp. The closing date is 1 October 2010.

● Pentax is not likely to decide whether to launch its 645D medium-format digital camera in the UK until next month's photokina fair, AP understands. Pentax Japan has yet to decide whether UK consumers will be able to buy the 40-million-pixel camera, despite it going on sale in Japan in early summer.

● Heathrow's resident photographer Dennis Stone has been awarded 'freedom of the airport'. Stone, 78, was handed a golden 'key' to celebrate his 65-year career.



Do you have a story?

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'Overzealous' guard in waterfront farce

DISABLED PHOTOGRAPHER IN TERROR THREAT DEBACLE



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A DISABLED photographer who was taking pictures on a waterfront was branded a potential terrorist by an overzealous security official at Liverpool's Echo Arena.

Managers at the entertainment venue were forced to review their policy on amateur photography after security guards threatened to call anti-terror police to deal with Mike Evans, who was seen taking pictures outside the Liverpool waterfront.

Mike – who requires a wheelchair and a carer – said guards told him he was not allowed to use a DSLR outside the arena, but that if he used a compact camera or a mobile phone he was free to take pictures.

In a letter to AP, Mike blasted the guard's behaviour as 'senseless'.

He took up photography in 2008, a year after being diagnosed with cancer. He said: 'After chemotherapy, I was then diagnosed with severe osteoporosis in my spine.'

'Unfortunately, this has left me requiring the use of a wheelchair and walking sticks,'

and I have a carer to assist me.'

Mike, from Runcorn in Cheshire, visited Liverpool after hearing the city had undergone major redevelopment as part of its Capital of Culture status.

PICTURES OF RIVER MERSEY

Mike had been with his carer – his brother – on a footpath next to a bus stop at the side of the arena building, which is located at Kings Dock.

But it was when the pair turned their DSLRs on the Mersey estuary that the problems began.

'We were approached from behind by two security guards from the arena,' said Mike.

'The guards proceeded to inform us not to take any pictures of the arena and that, if we ignored this request, they would ring the police.'

Mike added: 'I then showed the lens cloth received free with your [Amateur Photographer] magazine... they told us that the rules on the cloth meant nothing to them.'

The lens cloth spells out that photographers have a right to take pictures in a public place.

Mike's photographs, which included an image of a boat on the River Mersey (see above), suggest he was on public land at the time, although arena bosses have not made this clear to AP.



SWNS

Mike had been using an Olympus E-420, while his brother was trying to take pictures using a Canon EOS 450D during the confrontation on 15 July.

Mike insisted they had not taken any pictures of the arena itself.

APOLOGY

Mike's plight was taken up by BBC Radio Merseyside after journalists spotted an article on AP's website. It was then covered in several newspapers, including *The Sun*.

Echo Arena general manager Tim Banfield has since issued a personal apology, in a phone call to Mike brokered by AP.

The venue's management pledged to re-brief security

staff after admitting that the guard in question overstepped the mark.

But they warn that future stops on surrounding land are likely, as part of the arena's security policy.

They concede that on public highways close by, guards have no right to confront photographers.

In a statement released to AP, ACC Liverpool said: 'Over the past couple of weeks ACC Liverpool has received feedback from a number of visitors to the site.'

'As a result of this we have reviewed how this policy is currently being implemented and in particular how security staff at the venue communicate with visitors.'

FLICKR ACCOUNT EXPOSES ROYAL HISTORY

HISTORIC photographs by Roger Fenton and Julia Margaret Cameron are among masterpieces of early British photography revealed on a Flickr account set up by the Queen.

The photo-sharing website showcases more than 600 images of the royal family, including recent royal engagements as well as historic photographs from the archives.

The Buckingham Palace Flickr account will be continuously updated.

A Palace spokesman said: 'In addition to contemporary images of the Queen and members of the royal family at work, the Flickr account features historic photographs from the current Royal Collection.'

exhibitions at The Queen's Gallery, Buckingham Palace and Windsor Castle and on loan to museums and galleries around the UK.'

Among work on show by 19th century British photography pioneers is a picture of Queen Victoria and Prince Albert, captured by Roger Fenton on 11 May 1854 (see right).

Queen Victoria and Prince Albert were known to have been 'enthusiastic' collectors of the 'new art form' of photography, said Buckingham Palace.

To visit the Flickr account www.flickr.com/photos/britishmonarchy.

● To view more images, visit www.amateurphotographer.co.uk.



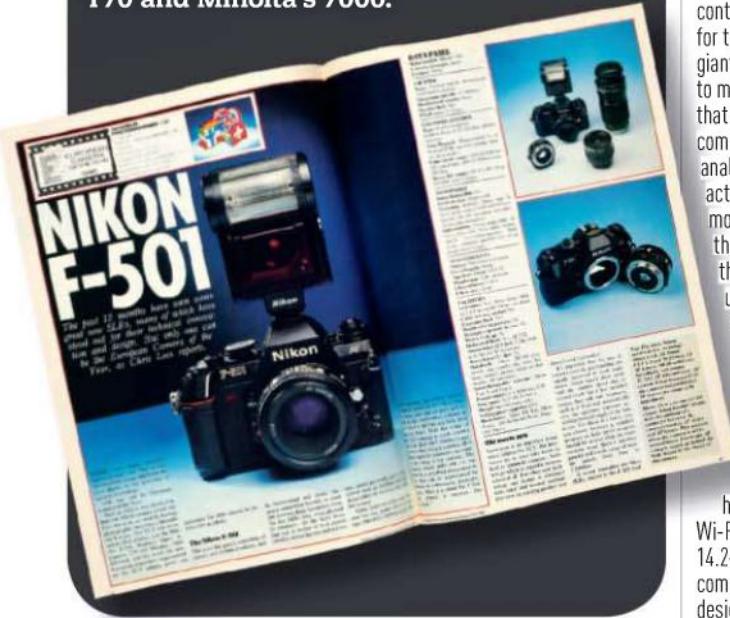
THE ROYAL COLLECTION © HER MAJESTY QUEEN ELIZABETH II

AP
THIS
WEEK
IN...

1986

Upon a table in Geneva, Switzerland, perched the latest SLRs, from which photographic editors were charged with the task of selecting the best camera in Europe. They declared the Nikon F-501 the overall European Camera of the Year (ECY).

The awards had been set up four years earlier, in 1982. Previous winners were the Minolta X-700, Pentax's Super A, Canon's T70 and Minolta's 7000.



Club news from around the country

CLUB NEWS

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The society is staging an exhibition until 28 August at the Barbican Library, Barbican Centre, London EC2. Members meet at 6.45pm on the first Tuesday of each month at the City YMCA, 8 Errol Street EC1Y 8SE. Visit www.cityandcripplegate-ps.org.

GOSFORTH CAMERA CLUB AND DIGITAL IMAGING SOCIETY

The society is holding an exhibition from 16-28 August at Gosforth Library, Regent Farm, Gosforth, Newcastle-upon-Tyne. The first meeting of the new season will be on 7 September at the Duke of Wellington Pub, Kenton Lane, Newcastle, at 7.15pm.

ATHERTON & DISTRICT AMATEUR PHOTOGRAPHIC SOCIETY

The society invites everyone with an interest in photography to attend a free 'Photography Night', on 19 August at 8pm. Visit www.adaps.org.uk for details.

SNAP SHOTS

● BP has admitted that one of its photographers used Photoshop 'cut-and-paste' to alter pictures of staff monitoring the oil spill. In an apparent bid to show its transparency, BP posted the 'before' and 'after' images on Flickr, although it removed the pictures from the bp.com website where they originally appeared. In one of the images, a contract photographer for the beleaguered oil giant used Photoshop to make it appear that staff at the BP command centre were analysing underwater activity on a series of monitors in front of them. However, in the original, untouched image at least three of the screens appear not to show anything at all.

● Samsung has unwrapped a Wi-Fi-enabled 14.2-million-pixel compact camera, designed to enable photographers to share their images when out and about. Features on the £199.99 ST80 include a 3in touchscreen display and 'Smart Crop', which enables users to crop images taken at any angle or on a slant and then straighten them.



Do you have a story?

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Pictures taken from Space Station

NIKON D3S SPACE IMAGES REVEALED

NIKON has released the first images captured in space by its D3S DSLR and interchangeable lenses.

The D3S, which Nikon said received no modifications, captured the images from the International Space Station. The D3S was taken into orbit by NASA's Space Shuttle in April.

The pictures primarily depict the surface of the Earth and

night-time scenes, says Nikon.

First announced in October 2009, the D3S is a revamped version of Nikon's full-frame D3. It is a professional DSLR boasting a redesigned imaging sensor, a top ISO of '102,400', plus movie capture.

Aimed at wildlife, sports and news photographers, the D3S houses a 12.87-million-pixel FX-format CMOS imaging sensor (12.1MP effective).

KATE MIDDLETON BAGS 'PHOTOGRAPHER' ROLE

KATE Middleton, Prince William's girlfriend, is to stage an exhibition of her work after securing a deal as a photographer, a newspaper has reported.

Middleton, 28, has been secretly preparing a portfolio of pictures ahead of an exhibition of work that includes a hazy sunset and 'wild seascape', according to an article in the *News of the World*.

An insider was quoted as telling the paper: 'This is Kate's

passion. She has always wanted to be a photographer since she was a student.

'It's a bit ironic that after all her run-ins with photographers she has now become one. I suppose if you can't beat them, join them.'

Earlier this year Middleton won at least £10,000 in an out-of-court settlement over alleged invasion of privacy relating to pictures of her on a tennis court and at a family lunch last Christmas.

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STEP INTO THE LIGHT...

APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



EXHIBITION

World Press Photo 10

Until 28 August. The Scottish Parliament, Main Hall, Edinburgh EH99 1SP. Open Mon-Fri 10am-5.30pm, Sat 11am-5.30pm. Tel: 0131 348 6743. Website: www.scottish.parliament.uk. Admission free

THE SCOTTISH Parliament's annual Festival of Politics has pulled off a major coup and is hosting the winning images from this year's World Press Photo competition. The exhibition documents issues and subjects from across the world, ranging from war zones and natural disasters, to portraiture, nature and sports photography. This year the competition was won by Italian photographer Pietro Masturzo, who captured three women shouting in protest from a rooftop in Tehran last year during the unrest that followed Iran's presidential election (see above). This and other images from the contest will be on display, and to link in with the World Press Photo Exhibition, the Festival of Politics will be hosting a programme of events throughout the month that examine the work and issues faced by photojournalists.



Bark: An Intimate Look at the World's Trees

By Cedric Pollet
Frances Lincoln, hardback, 192 pages, £30, ISBN 978-0-7112-3137-5



ONE OF the more original books to cross our reviews desk in a while, *Bark* is the culmination of a ten-year project by French nature photographer Cédric Pollet to capture the most striking examples of tree bark around the world.

Pollet's inventive eye moves in close to examine the intricate textures and patterns and interwoven colours that make up these tough exteriors. The result is a series of wonderful abstract images with bags of detail. Pollet has also helpfully provided wider views of the whole tree to give the viewer a sense of environmental context. Some of the bark close-ups look like they were photographed in harsh sunlight, but only a few. By and large this series of A4-size close-ups is surprisingly stunning.



© LEONARD FREED

Black in White America

By Leonard Freed

Getty Publications, paperback, 208 pages, £21, ISBN 978-1-60606-011-7



GETTY Publications clearly thought that Leonard Freed's seminal series on American race relations, which was included in Getty's *Engaged Observers*, a look at documentary photography over the past 50 years (see AP 7 August), was important enough to warrant its own publication. And so do we.

Shot in the 1960s, Freed became interested in the struggle of African Americans after observing black soldiers

protecting people's freedoms in Berlin only to be discriminated against at home. This turned into a multi-year project that came to define his career and made him a pioneer of modern photojournalism.

Freed spent time in African-American neighbourhoods getting close to his subjects, and this intimacy carries over in the form of wonderful expressions, gestures and actions. The strong social commentary and storytelling notwithstanding, Freed's series represents street photography at its finest.

BOOK

WEBSITE

<http://vervephoto.wordpress.com>



VERVE Photo is the brainchild of photographer and photo editor Geoffrey Hiller, and it is packed full of stunning imagery. Dedicated to documentary photography, Verve aims to find the best of the 'new breed' of image-makers and essentially codify them into one electronic volume.

Each posting features a new photographer and a stunning image from his or her portfolio. Typically, this is one image from an ongoing series, and it is accompanied by a short biography of the photographer and an interview explaining the significance of the image. You'll also find on the right-hand side of the site's simple design links to all the photographers' websites.

By and large, the pictures here are all striking in their own way – some of them truly inspiring – while subjects range from Iraq war veterans to cheering football fans. Of course, there are some poor images on



here, too, but that's always going to be the case when you feature so many diverse subjects and talents. Verve is a necessary addition to your bookmarks folder, if only to show that you knew about an up-and-coming talent before anyone else.

CONDENSED READING

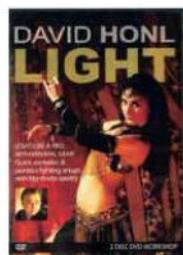
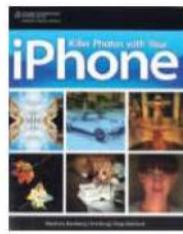
A round-up of the latest photography books and DVDs on the market



● **CREATIVE BLACK & WHITE DIGITAL PHOTOGRAPHY TIPS & TECHNIQUES** By Harold Davis, £19.99 Davis explains how to think in black & white and see pictures that will work in mono, and then provides a number of advanced techniques for making the most of your images. An author of more than 30 books, Davis's latest is a sterling effort that is sure to inspire. ● **INNER**



CITY OUT By Olafur Eliasson, £45 An artist known for creating immersive installations in public spaces that challenge people's way of seeing the world around them, Eliasson actually succeeds mightily in translating this concept into book form. *Inner City Out* documents the construction of his first such project in Berlin, and the clever use of mirrors, camera angles and tricks of the light make you think twice about what you're seeing. Think Rodchenko meets Damien Hirst. ● **KILLER PHOTOS WITH YOUR IPHONE** By Matthew Bamberg, Kris Krug and Greg Ketchum, £19.99 This is a somewhat frustrating book, but through no fault of the authors. Bamberg, Krug and Ketchum aptly explain techniques and compositional considerations to get the most out of your iPhone's camera. However, none of this gets us past the fact that the images from these ubiquitous 2MP cameras are dreadful. If you like photography enough that you're going to buy a book... buy a 'real' camera first. ● **LIGHT** By David Honl, DVD, running time 75 minutes, £27.60 Never mind that the cover makes this look like a phone-box 'advertisement'; Honl's DVD contains simple light solutions and resourceful ideas for portrait and still-life shoots



Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

ANALOGUE AND PROUD

As a member of the analogue generation, I like things with dials. And so, inspired by your recent article about Weston exposure meters (*Icons of photography*, AP 17 July), I bought a 650 Sunburst model, circa 1935, to accompany my elderly Mamiya RB67.

I have found the Weston meter a delight to use, as it is robust, tactile and (solid-state readers should avert their gaze) it has moving parts. Oh, deep joy! It's not automatic – it requires thought and calculation – and yet, despite being from the age of starting handles and trains with chimneys, it can still outsmart Photoshop by providing the correct exposure in the first place. And when someone with a plastic box with a hole in it asks me what it's for, I tell them it's the latest Wi-Fi pixel counter.

Graham Whyte, Surrey

You rascal, you – **Damien Demolder, Editor**

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

TRUE... OR FALSE

I know you only do it to check that we read your pearls of wisdom, but 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart...' (*Welcome*, AP 7 August) is surely a bit obvious!

Cluny MacPherson, London E11

Tut, tut, Damien: 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart...' A slip of the pen, of course. You meant four times as much light – which is why f-numbers are given as powers of the square root of two. But I'm not too smug – my photography is hopeless, despite spending hours and

hours in a darkroom 50-odd years ago.

AP is a good magazine, though – I never miss it.

Arthur Ellis-Davies, via email

Damien said, 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart'. It is, of course, four times (2 stops).

David Hay, via email

I am currently sitting at the back of the class facing the wall. Apologies for any confusion – f/2.8 is, of course, 2 stops away from f/1.4 – Damien Demolder, Editor

What The Duck



SPLENDID IDEA

What a splendid idea from Michael Vine in AP 31 July, regarding his proposed street photography day. Let's do it! What day would readers suggest? Oskar Barnack's birthday? Henri Cartier-Bresson's? Make National Street Photography Day a real celebration. **Tom Cochran, Cambridgeshire**

EXCITEMENT OF THE UNKNOWN

The Holga 135BC: at first sight one would assume the title 135BC was taken from the year of its creation. The 1/100sec shutter speed is an approximation, the two apertures are only available if the switch actually works and the zone-focus dial leaves clarity in any photographs a mystery. But for all its technical faults, light leaks, out-of-focus and overexposed frames, it has re-taught me a lesson my DSLR long ago made me forget: the value of a single frame.

Slotting a 4GB memory card into the side of a digital SLR can easily give me a weekend of photography, and even when I take my time, thinking and framing every shot as an individual, each frame feels slightly cheapened. Overexpose a frame? Unhappy with the shadows? Hit delete and keep trying.

There's no doubt that digital SLRs have evolved the nature of photography, but how many of us miss the feeling of getting a roll of film back, and not truly knowing what the photographs are like until we get them home? My Holga, with its washy, unreliable and poorly focused images, may be as a technical exercise the worst camera ever to receive a roll of film, but it has reminded me of what got me interested in photography in the first place: the estimations, the unknown, the value of a frame.

Matthew Wells, via email

HAD ENOUGH!

I am fast becoming so disillusioned with the sheer aggravation my humble little photographic hobby generates. I want to take shots of buildings, events, people and life around me, from macro to Manchester. But recently I was taking photos of my two young children at a sports day at the local park and it ended in the most horrendous moment for me when the headteacher approached me and demanded my camera, telling me I was breaking the law taking photos of children in a public place. When I refused to hand over my camera, she demanded I accompany her to the school office where she would download all the images, go through them and delete any shots that did not show my children in them. I asked what law she referred to, and told her that she was, in effect, barking mad, and that she had no power to demand anything. However, she thought otherwise and I have since had a letter from her stating she has no objection with me keeping images of my own children, but that she wishes to have the other images.

I don't know the Latin term for 'Go boil your head', but these people really do need to be reminded that they are just bullying

us. If I give it up it will be one small victory to them, but I can see it happening. It is insane. **David Morgan, via email**

THE SAFE WAY

I was a little surprised to see Alan Carpenter's *Backchat* in AP 7 August as I would have thought that the coverage you and other photographic writings have given to the subject of sensor maintenance should, by now, have negated the necessity for further airing of the subject. However, I feel I can help.

I have been using digital cameras for more than five years, starting with a Canon EOS 350D, which has no built in self-cleaning sensor facility, and then a Canon EOS 40D, which does. I have four zoom and two prime lenses that I frequently change in all sorts of places, although I admit that I do watch out for excessive dust pollution. But in all this time of camera use I have, to date, never had a single spot of dust on either sensor. Lucky, you might say? Well, luck goes with those who earn it.

I was fortunate enough to meet a professional photographer during my very early days with a digital camera, and he explained to me his 'safe way' of changing lenses while out in the open air. The moment you decide to change lenses, switch off the camera. Take the new lens from your bag or pocket and loosen but don't remove the back (camera-end) cover. Place this lens rear up with the red (white) alignment spot away from you on anything flat nearby. The time it takes you to do this

should be sufficient for the static charge in the turned-off camera sensor to dissipate, which is important as it is this static charge that 'sucks in' the dust. Now loosen the lens on the camera, and place the camera and lens (with the outer end cap in place) pointing downwards and beside the new lens to be fitted.

With the camera pointing downwards, lift off the lens and, at the same time, use your other hand to remove the cap from the new lens. Now move the camera across to the new lens while you place the cap on the old lens. As I have written it here it may, at first, sound like a bit of a conjuring trick. But like all things, with a spot of practice at home you will find it quick and easy to do.

I always change lenses in this way and I always switch the camera off whenever I open any orifice on the camera. It's a good habit to get into whether or not it is necessary or not.

While this procedure may sound strange, I have met many photographers to whom this is common practice and they each confirm it works and is the best preventative method for keeping their sensors clean.

As for Mr Carpenter's suggestion that the necessity to have to keep the sensor clean is a design flaw, it is ridiculous. Tell me of any piece of precision engineering that does not have to be meticulously maintained – a quality camera is no exception.

R King, Hampshire

A sure recipe for success, Mr King –
Damien Demolder, Editor

PREMIUM RATE

Thank you for the test of the Panasonic Lumix DMC-TZ10 (AP 7 August). I think, however, that your readers should be made aware that this camera appears to be virtually identical in design and specification – in fact, in all but name and price – to the new Leica V-Lux 20 compact. I have recently bought a V-Lux 20, and although very pleased so far with its performance, I feel rather sick that in the ads in AP 7 August the Panasonic can be had for around half the price of the Leica – a large premium to pay for the name alone!

Donald Cooke, Cornwall



Leica and Panasonic cameras tend to process JPEG images a little differently, so you may actually see a slight difference in their output, but otherwise the V-Lux 20 and Lumix DMC-TZ10 are very similar. At least you can console yourself that a copy of Photoshop Elements 8 was included in the box with your camera – Angela Nicholson, technical editor

BACK CHAT

Where will increased automation in our cameras lead us? AP reader John Gilbey thinks he knows...

I REALLY didn't mean to buy another camera, but when I walked into the shop and all the salesfolk were clustered around the newly opened box making excited noises – well, I had to see what all the fuss was about.

'Find a new dimension in your photography,' said the brochure. 'Forget menus, switches and command dials – regain your creativity with our innovative voice-command technology.' True enough, the body was sculpted plastic unsullied by any buttons. Was it a gimmick? There was only one way to find out.

After running home and giving it a quick charge from the mains, I shoved it in a rucksack, grabbed the 'Quick Start Guide' and headed for the street. It was late afternoon, rain had fallen heavily and the streets were awash with water reflecting the lights from the shops. I hauled out the camera and told it to switch itself on.

'Setting local reference,' it said. 'GPS location has been confirmed by visual cues: West London – selecting local narrative. Beep. Afternoon guv'nor. Bit wet for pictures, innit?' I nearly dropped it, but then remembered how much it had cost.

'Well, while we're out here getting soaked, here's a great shot right there – wheel me round to the right a bit.' As I turned the camera, the shutter began to fire repeatedly. The lens, now pointed at a row of parked taxis, squirmed into a new focal length and the shutter rattled again. 'There yer go, mate – an absolute classic.' I looked down at the screen. The row of black taxis had been rendered in a contrasty but subtle duotone, winking highlights on their wet roofs exactly matching the line of railings opposite. I began to feel uneasy.

'Come on,' said the camera. 'I've just had an email from a mate. Celebrity frenzy just round the corner.' Sure enough, just inside the entrance to a club, a couple of A-list stars were cornered by a group of snappers. Yelling abuse at the other photographers, the camera demanded to be waved at arm's length, a set of gritty ultra-wideangle images of hunters and their prey flashed past my eyes on the LCD – then I felt the leather gloved hand on my shoulder...

'Don't you worry about the Old Bill,' said the camera gleefully, when I was released some hours later. 'I'd sent the pics off to the agency before they nabbed yer, and they should be worth a bob to two, I'd say. Right, where next? About time for the pub, innit?'

It was, and I really needed a drink. I told the camera to switch itself off – then took out all the batteries. With it zipped securely in the bag I felt much safer, but I still can't help feeling that it's still listening – and planning what to do when I switch it back on.

I have a sudden craving for my old MPP 5x4, a box of Fujichrome Velvia and a quiet afternoon in the country. Anyone want a chatty camera, used only once?



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Thoughts from a wildlife
photographer's world



IT'S GREAT that digital cameras allow many more pictures to be taken during a shoot, but this can also lead

to a trigger-happy approach, with a large number of poor images mixed in with those 'special ones'. Now, sorting the wheat from the chaff is something that takes time to do properly, which is why you should perform the bulk of the editing process some time later.

That said, the first thing to do once you have finished your shoot is to perform an initial edit in-camera, binning the obvious no-hoppers. The next step is to upload your images to your computer to return to at a later date. Most image-editing software packages, such as Adobe Bridge or Lightroom, will allow you to rate your images, usually from 1 to 5. So, trawl through your images and apply a rating to each. Most will probably sit at 3 or 4, such as those that are good but could benefit from some work, while those rated 5 will be near-perfect examples of the photographer's art. Those that don't pass muster will only earn a rating of 1 or 2.

Finally, apply a filter that will highlight only, say, images rated 3 and above, or 2 and below. The latter can be dumped if they are beyond help, while the rest can be divided again into those that need further surgery and those you are happy with.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Don't be in a rush to delete your images after a shoot

MORE HASTE, FEWER PICS



ONE OF Bill Murray's finest films is *Groundhog Day*. And for me, its best line is delivered when the aforementioned groundhog, Punxsutawney Phil, is driving and Murray quips: 'Don't drive angry, I don't like it when you drive angry!' This little phrase can be changed slightly to teach a valuable lesson in photography: 'Don't edit angry.' Too many times I have edited my images right after shooting them, full of emotion of what should have been, and have deleted swathes of good pictures searching for perfection.

The image here is an example of why you should always edit your pictures some time after they were shot. Usually my luck has held good for trips and on three consecutive visits to Alaska I returned with awesome footage, but on one occasion I was out of luck due to a combination of light, a film crew and poor bear sightings.

On the plane home I felt deflated, disappointed and downright hacked off, so, no doubt to cheer myself up, I decided to edit the images. It was a big mistake. Within minutes I had deleted huge numbers of them, and as my depression grew I became less objective with each passing image. To my dejected eye I had so far found nothing to justify the trip photographically.

However, when this week's image popped up on the screen it looked amazing and I whooped for joy. Then I zoomed in and almost screamed – it looked far too soft and unsharp. Stupidly, I gave up and pushed the laptop away, sulking for the rest of the journey. When I got home I copied any surviving files to my raw back-up drives and forgot about them.

For four years that is where they languished until, quite by chance, I came across them again. I had been running Grizzly Week on my Facebook fan page and I wanted to find a previously unseen image to reward my fans for their support. Thinking that this directory was empty, I was amazed to find the image here and the memories came flooding back. I zoomed in at 100%, then moved around it and realised the reason for the lack of sharpness – the mist! In my desperation to find a good shot all those years ago I had forgotten that the



© ANDY ROUSE

If you want to view your images objectively, don't edit them straight after a shoot

mist was also between the bear and me, thus making the image 'atmospheric'. A quick change to the white balance and a few quick tweaks later I had one of my most evocative bear pictures ever!

The lesson is not to edit your images aggressively straight after the shoot as you are too connected to the shot and you don't view it objectively. These days I edit a little in-camera, deleting the really awful ones with no heads, wings or both, then I don't edit the main batch with Photo Mechanic until a few weeks later. This means I view my images as a commercial photographer and with the cold eyes of logic rather than the bloodshot ones of emotion. It's a hard lesson to learn and one I hope Punxsutawney Phil will take on board for his photography, too! **AP**



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PHOTO INSIGHT

In his first *Photo Insight*, Frans Lanting explains why choosing just one animal and spending significant time following it is the key to getting unique wildlife images



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

IT'S ALWAYS exciting to get to talk about my pictures and the things I have seen on my travels around the world, so I relish the opportunity to be one of AP's new *Photo Insight* columnists. Some people might wonder why I've chosen an image of impalas to open with, rather than a dramatic shot of a lion or cheetah in action. On the Serengeti plains in Africa, where this was taken, this is very much the attitude as well towards these elegant antelopes.

These days, the Serengeti is dotted with slowly moving vehicles looking for wildlife action. Books, magazines and television have created such expectations of animal dramas that reality hardly ever matches up. Most visitors are in perpetual motion, ever searching for the next kill or thrill.

In fact, a Serengeti tourism study found that safari vehicles stop an average of six minutes for elephants, five minutes for lions and mere seconds for smaller animals. On this scale, these impalas rate as little more than a drive-by, yet for me they are an essential stop: they are my way of easing into the African landscape.

I've chosen this picture for my first *Photo Insight* column because to me it represents one of the crucial (and under-reported) elements of wildlife photography: choose one animal or herd of animals to follow with your camera.

The big dilemma in African wildlife photography is whether to roam around or stay in one place. The downside of roaming is that you are chasing moments instead of anticipating them, and, personally, I like to stay put. I accept the risk that nothing of substance may happen, and often nothing does. But I become more attuned to a small group of animals and how they respond to their environment. Out of such observations I can create images that dramatise the ordinary lives of common animals. The temptation to float around like a butterfly and nibble at different subjects is strong when you're immersed in this amazing landscape, but ultimately you will not create any original work in this way.

For this shot I was sitting in a Land Rover and had decided to spend some time



© FRANS LANTING

observing this herd of impalas. Most wildlife photographers will choose bigger animals, or they will nibble at one animal for a few minutes and move on again. However, I think professionals have figured out that the best way to guarantee an unusual image is to make a commitment to an animal or a place or a group of animals, and simply wait for your moment to happen. When doing this you need to look out for animals that tolerate you. Sometimes they will, while at other times they won't.

As I followed this herd I kept three cameras on the seat next to me, each mounted with a different lens, allowing

me to frame a moment in any way as it unfolded – far or wide. You need to be able to work different situations. For instance, what if something happened and the impalas scattered? I needed those other focal-length options to be able to ensure I still got a picture in such a situation.

Generally, you want a shorter zoom of around 70–200mm, a long zoom of 200–400mm and a really long lens at around 500mm or 600mm. I keep these mounted on cameras and wrapped in towels on the seats of the vehicle. For this image I grabbed a Nikkor 80–200mm zoom with a 1.4x extender so I could

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



crop in smoothly on the herd.

Once I've decided on an animal to follow, what I tend to do next is figure out where I can be to best take advantage of things that may or may not happen. A lot of that involves foregrounds and backgrounds. Here I had positioned myself carefully at the base of a slight incline that I had spotted earlier, and this allowed me to create a more open perspective and frame the impalas along the horizon. I also manoeuvred myself so the sun was coming from behind and illuminating the impalas. Yet further behind them was an approaching storm, which created

the intense blue you see in the sky. However, as much as you can try to plan your positioning, as I did here, it's worth remembering that, ultimately, it is the animals that decide where you go.

In these situations you have to be opportunistic. As I carefully framed them, ensuring that the animals' bellies did not overlap with the horizon, a sense of alertness rippled through the herd. This is how it is in Africa. Moments of serenity are punctuated by moments of alarm. You see this when you spend time with the animals, which helps me anticipate these moments.

In this case the impalas were alarmed by

something behind me, so they were looking in my direction as I approached. The alarm call transformed a placid group of grazers into a scene of suspense. It was a moment that lasted only 15 seconds, but it was enough to get this frame.

An ever-present sense of danger characterises the African plains, and I happen to find these impalas so emblematic of Africa. I like this image because it visualises fear by inferring it. The collective gaze of the impalas points at something invisible, hidden in plain view – in a moment that could not have been chased, only waited for. **AP**

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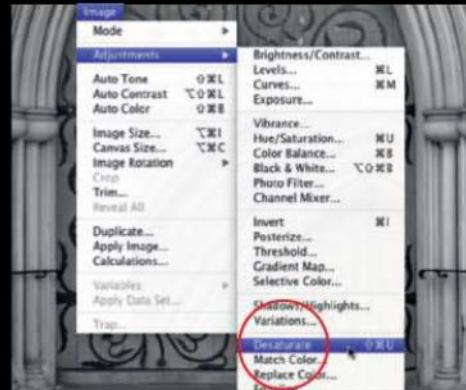
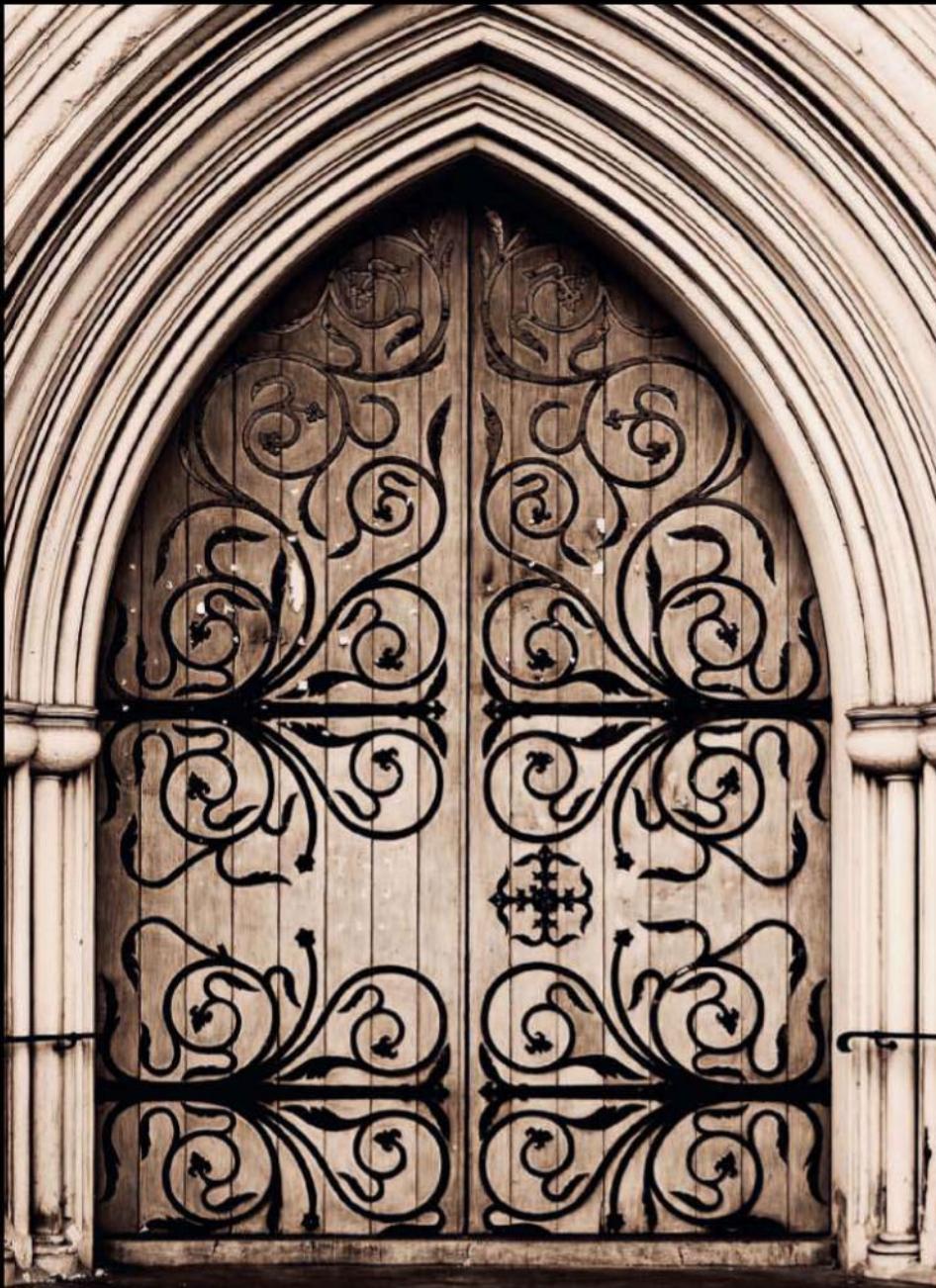
In 1979 Nikon produced an F2 camera with a titanium finish. This example is the most sought-after version as it does not have the 'Titan' logo inscribed in white on the front of the body. These non-titan models are engraved with serial numbers which commence with the digits 92, whereas models with the 'Titan' logo have serial numbers which begin with the digits 79. The example shown is complete with an original maker's box (F2 Titanium silver logo sticker), instruction manual and information sheet (Japanese text) describing this titanium version. Only 5000 of these units were ever produced. MINT (Unused) £3,000.00

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GET THE LOOK



1 The first step is to lose the colour, so I've got a black & white image to apply the lith effect to. I'm not worrying about specific black & white conversions here, or mixing the channels, as I just want the typically flat greyscale image I can get from using the Desaturate command (Image>Adjustments>Desaturate).



Graphic lith effect

NEW
SERIES

In the first of a new series looking at ways to create stunning images in software, **Chris Gatcum** looks at graphic lith

WHILE we are often blessed in summer with sunny days that produce the directional light necessary to create the shadows and highlights that imbue a two-dimension photograph with a sense of three dimensions, cloudy skies are never far away. When they come, they bring with them what is perhaps one of the least attractive lighting conditions for most outdoor photography – low contrast. Thanks to the blanket of cloud that diffuses the sun above and softens the contrast,

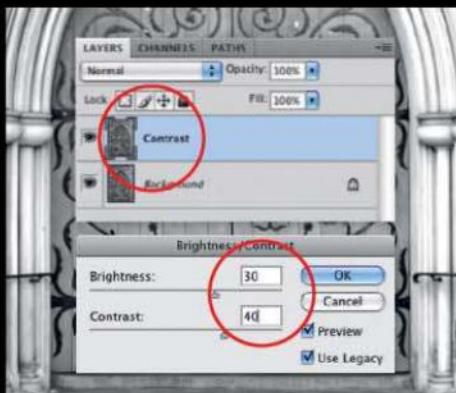
highlights no longer sparkle, shadows lose all their intensity and we end up with 'flat' pictures.

In the digital darkroom this can be remedied fairly easily by using, for example, Levels, Curves, a simple contrast boost or more complex, localised contrast adjustments. Here, though, I'm going to take it a step further, turning a low-contrast shot into a high-contrast, lith-style image.

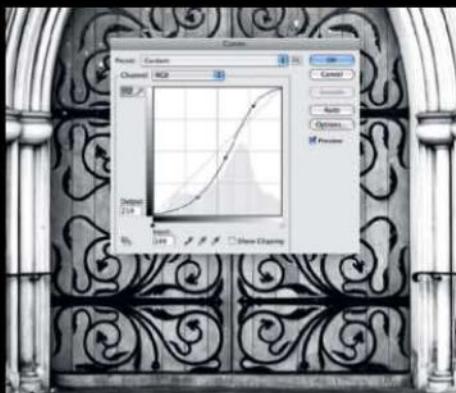
Lith prints are often associated with dense black shadows, high contrast and a warm, brownish

SOFTWARE USED **Adobe Photoshop CS4**
SKILL LEVEL
TIME TO COMPLETE 20-30 minutes
SYSTEM REQUIREMENTS **Windows or Mac**

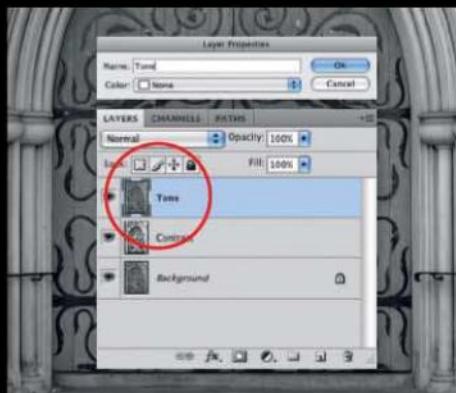
tint, and it is these three elements that I'm looking to recreate here. Traditionally, this would be achieved in the darkroom using a large degree of trial and error and, of course, a black & white negative. Some negatives work better as lith prints than others, and the lith developer could create inconsistent colours as it aged. However, with digital imaging all this is largely overcome, allowing you to start with a colour original and refine the tone and contrast as much as you like.



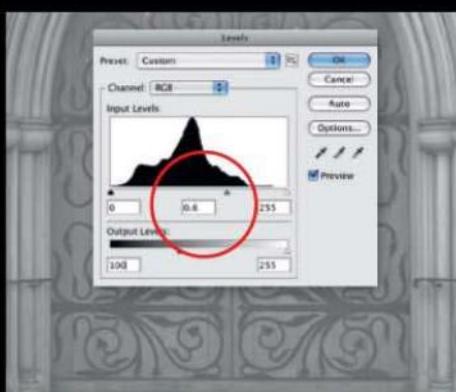
2 The lith effect I'm creating is a two-step process that initially keeps the contrast and tone adjustments separate. I'm going to start with the contrast, and as this is going to be applied to its own layer I need to duplicate the background (Layer>Duplicate Layer), labelling it 'Contrast' in the process. Next, I'm adjusting the Brightness and Contrast (Image>Adjustments>Brightness/Contrast), ramping the Brightness up to 30 and the Contrast to 40.



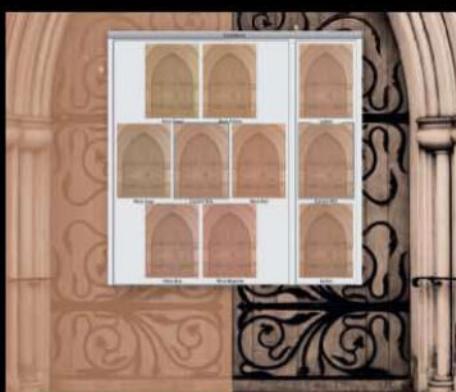
3 As lith is known for its high contrast, I'm boosting it further using Curves (Image>Adjustments>Curves). A modified S-curve lowers (darkens) the midtones and shadows slightly, while the highlights have been brightened. As this doesn't affect the nominal black and white points, I'm not introducing any (further) highlight clipping.



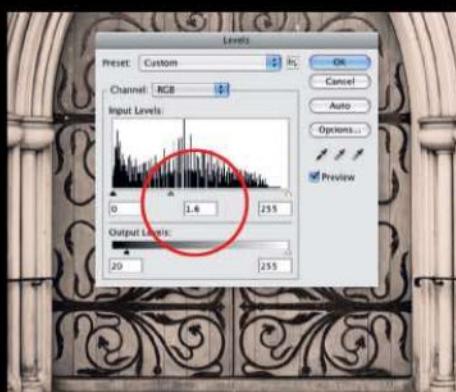
4 With the contrast set, it's time for toning, adding the typically warm lith tint. Again, I'm applying this to its own layer, so it's a case of duplicating the background and dragging the duplicate layer (which I've called 'Tone') to the top of the layers palette.



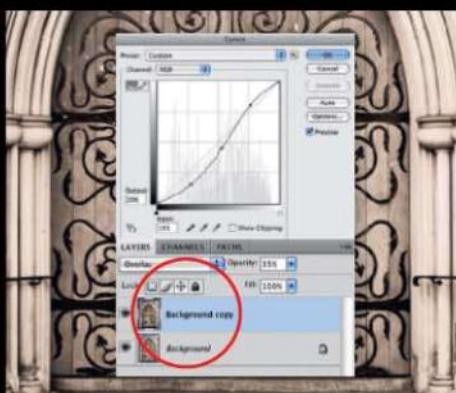
5 I want to apply the tone to a low-contrast image, which may sound counter-intuitive, but bear with me. To reduce the contrast, I'm using Levels (Image>Adjustments>Levels). Moving the mid-point (gamma) slider to the right, setting it at 0.6 creates the flat look I'm after.



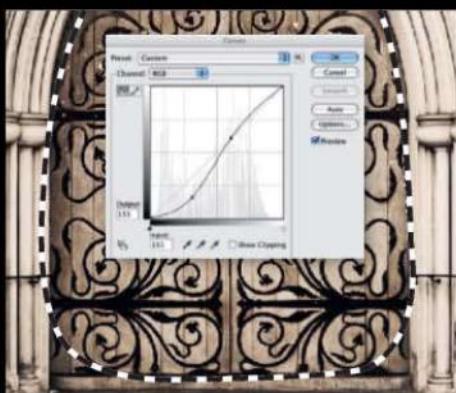
6 There are numerous ways to colour an image, but I'm using Variations (Image>Adjustments>Variations), adding a mix of red and yellow to create a brownish tint. Once the Variations have been applied, the Tone layer's blending mode is set to Multiply, and the opacity reduced to around 80%. At this point you can flatten the layers (Layer>Flatten Image).



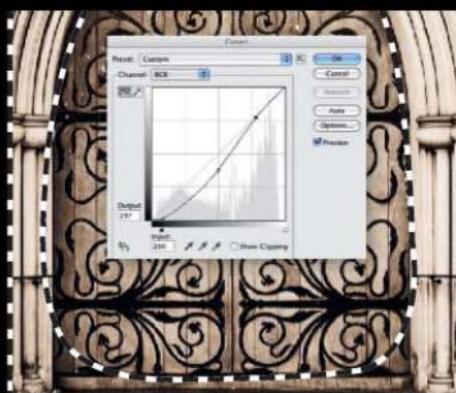
7 The image is fairly dark, so a Levels adjustment is used to lift the midtones. Again, the middle (gamma) slider is used, this time shifting it to the left, to 1.6, to lighten the exposure. Having done this, I've duplicated the background so I can really 'pop' the contrast.



8 Working on the background copy layer, another S-curve allows me to modify the contrast: lifting the highlights, while adding two further points to lower the midtone and shadow areas. At this point, you can flatten down the image and, if you're happy with the result as it stands, you can finish here. However, I want to do a couple more things with this picture.



9 The balance between the door and the surrounding arch isn't quite right, so I want to work on these areas separately. First, I've made a rough selection of the door with the Lasso tool, applying a 250-pixel 'feather' (Select>Modify>Feather) to ensure the curve isn't obvious. Dragging the shadow and midtone sections of the curve downwards intensifies the door.



10 Finally, to fine-tune the archway, I've inverted the doorway selection (Select>Inverse) before applying a curve to this area as well. This time, I've added a point roughly three-quarters of the way up the curve to 'lock' the highlights, before lowering the centre of the curve to darken the mid-to-dark areas.

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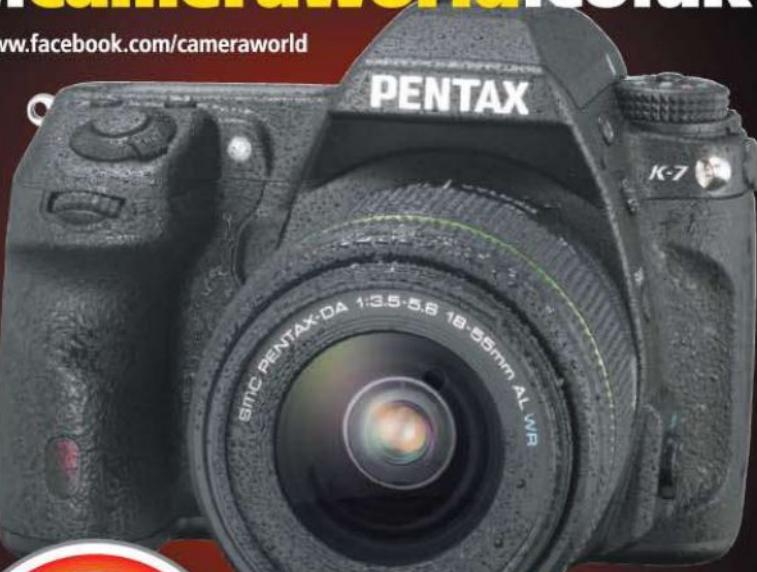
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'Emmett, Jessie and Virginia, 1989', from the series 'Immediate Family'



© MICHAEL ELLEN

Family Mann

Sally Mann's evocative images, compelling as they are, have always divided opinion. Nonetheless, her wet-plate collodion prints are a fascinating exploration of portrait and landscape photography, as **Gemma Padley** discovers

THERE is no question about it: Sally Mann's images are not to everyone's taste. The portraits of her children from her 'Immediate Family' series (1984-94) sparked a wave of controversy when they were published in the early 1990s. Taken over a ten-year period, the series featured images of her three children, Emmett, Jessie and Virginia, playing in the woods and rivers around their family farm in Virginia. Viewed by some as an encroachment on childhood innocence, the images – quite often posed – raised questions about the ethics of Sally using her children as

subjects. While the images provoke debate and discussion, they ultimately form a unique chronicle of childhood in all its hazy, romantic, nostalgic carefreeness.

'One day my daughter Jessie came home with her face swollen from gnat bites, so I took a picture as a sort of documentary,' says Sally. 'It hadn't occurred to me to photograph my children, but this led me to take other documentary-type images. I think the impulse was initially documentary in nature rather than staged imagery. It was very much quotidian, everyday events a mother sees and so ordinary that you can't

really believe you can make them work as "art". I never liked to leave home too often, so I photographed what was around me and then found it was fertile ground for art. It is a question of training your eye to see the revelatory and beautiful in your surroundings. Fiction and fantasy are a big part of my work, but I don't think you could say my work is fantastical in any way. It's pretty grounded.'

COLLABORATIVE PROCESS

Gradually, Sally's image-making process became increasingly collaborative with her children. Together they would look at art books and decide which images to replicate.

'When I started the series the kids were so young, which raises the ethical question of whether or not they can make the decision to have their picture taken,' says Sally. 'One of the most interesting things about the series was the participatory aspect. Later on the children not only gave their consent, but contributed and became part of those aesthetic decisions. From the occasional catch-as-catch-can picture we started working in earnest and saw it as an actual project.'



Top: 'The Last Time Emmett Modelled Nude', 1987, from the series 'Immediate Family'

Above left: 'The Alligator's Approach', 1988, from the series 'Immediate Family'

THE SUBJECT AND PHOTOGRAPHER

 'Portraiture photography is always a collaboration, but the amount of collaboration between the subject and photographer varies,' says Sally. 'Photography is a dangerous medium and it's particularly dangerous to the person involved in it. There is no such thing as photographic truth – it's an oxymoron. Photography can be a total fallacy. Take Edward Steichen's image of JP Morgan, for example – the light catches the side of the chair and makes it look like a dagger. I've got a number of images that I know aren't complimentary to the sitter. You have to ask

yourself is your obligation to posterity and to art, or to the person you are photographing?

'When you're making a portrait you have to be prepared to take the picture at the exact moment the expression flickers across the face,' she adds. 'There were times when I set up my view camera and waited for something to happen. To a large extent it is the quality of the light that brings out the sentiment you're trying to evoke,' she says. 'At 7.30pm on a summer's night, or late afternoon when there are shadows [is a time I would like to take my pictures]. I'm not a "big clouds and sunny day" kind of photographer; I'm much more of an "end of the day, gloomy, caliginous" photographer.'

CREATING A SERIES

Not tending to take individual pictures but preferring to think in series, Sally works around various themes and concentrates on creating a 'narrative flow'. In many of her images, memory, loss, time and love are played out. 'I'll often start by taking a picture of something that interests me,' she says, 'but I'm increasingly interested in pursuing a theme within a body of work. Usually there's a germ of a concept, but sometimes I like to take pictures for the pleasure of taking pictures – just to see what they look like. It's still exciting to see how a negative comes up and to make a beautiful print.'



THE FIGURE IN THE LANDSCAPE

What is particularly interesting is the way Sally places the figure in the landscape. In many of her images the figure blends into the surroundings. In one image (see above), gigantic cypress trees dwarf a child riding a bike, while in others the subjects fill the frame. 'When I was working on the family pictures it became more and more important what the backgrounds were,' says Sally. 'I began to take my children out into the landscape and find a really interesting site for a picture. I always look for the place and background first. If you don't have enough information in the picture it's more

difficult [to produce a successful portrait]. Over time, the kids became smaller in the image and the landscape more important.'

PULL OF THE LANDSCAPE

Sally's journey into landscape photography started long before she photographed her children. Growing up near the Blue Ridge Mountains in Virginia where she still lives, Sally started taking pictures at the age of 17 – lyrical, romantic images of the southern landscapes, which she found fascinating. 'I took a workshop with Ansel Adams,' she recalls. 'I wanted to make southern landscapes that were as pure and pristine as his. Of course, I never succeeded.'

I've been bouncing back and forth between landscape and portraiture all my life, but I started with landscapes.'

While the landscape has always played a key role in the images of her children, Sally turned to landscapes again in the mid-1990s. Attracted by how the land has been shaped by events and fascinated by the ability of the landscape to convey emotion, she produced a body of work called 'Deep South' (1996–98).

For this series, Sally travelled through the states of Louisiana and Mississippi. The images are charged with history of the American Civil War and tinged with a sense of memory

Above left:
'Vinland', 1992,
from the series
'Immediate Family'

Above:
'Sempervirens Stricta'', 1995,
from the series
'Immediate Family'



Twisted tree roots and tangled branches penetrate misty swamps, and there is something eerie and haunting about these suffering, tortured-looking landscapes. In one image (above right), a tree looks physically scarred. 'The more I travelled in the South, the more I was aware of how the South was formed,' she says. 'Much of this landscape was formed by slave labour. You can't travel through the South and not be aware of its history.'

EXHIBITION

A selection of images from the 'Immediate Family' and 'Deep South' series, and a third entitled 'What Remains' (2000-04) – a

more gruesome body of work featuring decomposing bodies photographed at the University of Tennessee Anthropological Research Facility, Knoxville – are on display at The Photographers' Gallery in London, the first solo exhibition of Sally's work to take place in the UK.

Mortality is a recurring theme in her work, but rather than taking a macabre stance she explores the theme in an inquisitive, respectful and poetic way. 'Looking back, it seems to me that mortality is something I've been exploring all my working life,' she says. 'At first it was the fragility and vulnerability of us all, then I began to work directly with the concept

THE PROCESS

Sally uses a 10x8in view camera and enlarges her images on a 10x8 enlarger

'I think a silver black & white print is the pinnacle of the photographic art,' says Sally. 'The physical quality of the object is very important to me.'

Using a makeshift darkroom in the back of her truck, Sally uses a wet-plate collodion process, which involves coating glass plates with a mixture of ether and alcohol and then bathing them in a silver nitrate solution. The plates are exposed in the camera while still wet. She has only a few minutes to take the picture before the chemistry dries; the glass plate is developed and fixed straight away. There's something contemplative about the way the process works,' says Sally. 'There is never a snapshot quality to the work – you're "fashioning" an object rather than taking a picture. I've always thought that the image with its dark edges has the appearance of being pulled out of time.'

The plate is extremely sensitive to dust and temperature, and even a breeze can cause a ripple effect,' she adds. 'They peel and crack, and there are so many potential flaws. But I love all these wonderful serendipitous things that happen.'



of death. It was something I had to do.'

Some of Sally's later photographs – images of her children's faces taken with very long exposures – have the appearance of death masks and hint at the memento mori images of the Victorian age.

'I didn't see it when I was taking the pictures because the children were very much alive, but as I was developing and looking at the images I realised they had a disconcerting feeling of morbidity,' she says. 'But what I love is that when you look at them you think, "death mask," but there is something so alive about their faces. I like placing things in opposition and building tension.' AP

Top left: 'Allee', 1996, from the series 'Deep South'

Above left: 'Valentine Windsor', 1998, from the series 'Deep South'

Above right: 'Scarred Tree', 1996, from the series 'Deep South'

The Family and the Land by Sally Mann is on show until 19 September 2010 at The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Open Tues, Wed & Sat 11am-6pm; Thurs & Fri 11am-8pm; Sun noon-6pm. Tel: 0845 262 1618. Website: www.photonet.org.uk. Admission free

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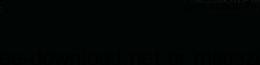
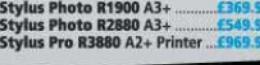
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1 Michael Lainchbury

London 42pts

Nikon D90, 50mm,
1/250sec at f/3.2, ISO 400

♦ Michael liked the way the water crystallised into little stars on the stamens of this frosted germini, particularly how the frost picked up the texture of the petals. 'I chose a black background to set a strong contrast against the red flower,' he says. 'Photographing flowers hasn't interested me in the past, but I really enjoyed this challenge. I have a new respect for how difficult it is to bring out the subtle intricacies of plant life.' **Judges say** Michael's superb image is a lesson in how to use your camera. It's pin-sharp, perfectly exposed, with strong (but not overdone) colour and shot from an interesting angle.

**First prize****2 Meredith Wilson**

Greater London 41pts

Canon EOS 40D, 24-70mm,
1/160sec at f/2.8,
ISO 100

♦ Meredith, who shoots with everything from a Canon EOS 40D to a Bronica SQ-A and an iPhone, shot these magnolia blooms in her garden. Not content with the usual view of these flowers, Meredith opted to shoot directly up through the branches. She captured some nice colour, 'but I thought it lacked impact,' she says. 'I love the dramatic, almost theatrical feel the b&w has given it.' **Judges say** This is a delightful use of b&w with a really nice range of tones. Meredith has created an eerie, noir sort of image with that Sarah Moon quality of mystery and timelessness.

**Second prize****3 Sean Slevin**

Ireland 40pts

Canon EOS 500D,
28mm, 1/2sec at f/22,
ISO 200

♦ Sean felt he had some catching up to do in APOY, so he decided to think outside the box. 'I had the idea of viewing the world from an insect's level and capturing the early morning light,' he says. 'With my camera at ground level, I focused on the flower heads with the grass directly in front of the lens out of focus to create depth.' **Judges say** We love the desaturated colours and the ultra-low perspective. Whether Sean intended this literally or not, we really do get the sense in this image of what an insect might see.

**Third prize**

2



3



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for amateur photographers

APOY

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In our delayed round 4, you took us into parts of flowers only insects get to see

Michael Lainchbury, of London, wins first place in our **Flowers and plants** round of APOY 2010. Michael will receive Canon's EOS 50D and EF-S 60mm f/2.8 macro USM lens kit, worth £1,399.99. The EOS 50D features a 15.1MP APS-C CMOS sensor, Digic 4 processor, ISO range up to 12,800 and captures 6.3 frames per second with continuous bursts of up to 90 JPEGs. The EF-S 60mm f/2.8 macro USM is the first true macro lens in the EF-S series and offers high corner-to-corner resolution, contrast and image quality.

Our second-placed winner is **Meredith Wilson**, of Greater London, who will receive Canon's PowerShot SX20 IS compact camera, worth £389. Boasting a 12.1MP CCD sensor and a 20x wideangle (28mm) zoom lens with IS, the SX20 also features HD movie capability, face and motion detection, and a hotshoe for external flash.

Sean Slevin, of Ireland, finished third in the round and receives Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim digital compact packs a big punch and features a 4x optical zoom with Optical Image Stabilizer, a 2.7in LCD, Motion Detection Technology, Smart Auto and Easy Modes and capability for VGA movies.

Amateur Photographer of the Year 2010

After a short hiccup on the technical side of APOY, you all very kindly re-sent your images for our **In Bloom** round and our judges were blown away by the quality. This was perhaps our strongest round of the year to date. We thank you for your patience with us while we resolved our hard disk failure.

With five rounds now complete (Round 6 results will be in next week's issue), our leader board is still a wide open competition. With his first-place finish this round, **Michael Lainchbury** jumps back into the top 5, as does **Sean Slevin** on the strength of his third-place finish. Don't worry if you didn't make it this time – there is still plenty of time to catch up!

1	Dan Deakin	169pts	5	Jan de Brauw	105pts
2	Martin Greškovič	162pts	7	Lee Jeffries	100pts
3	Adrian Hall	118pts	8	Phan Hien	88pts
4	Sean Slevin	115pts	9	Henrique Souto	83pts
5	Michael Lainchbury	108pts	10	Ricardo Alarcon	78pts

Round 4 results Flowers and plants



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**4 Aiste Leipute** London**39pts**

Canon EOS 40D, 28-75mm

Magnolia tree in bloom **Judges say** Aiste has created loads of atmosphere with this interesting perspective and stunning light. A gorgeous picture**5 Lauren Metcalfe** Cleveland**38pts**

Sony Alpha 200, 70-300mm, 1/640sec at f/5.6, ISO 100

Water droplets on flower **Judges say** Lauren skilfully used shallow depth of field to concentrate our eye on the droplet, thus achieving a rich blue background in the process**6 Nick Pither** Suffolk**38pts**

Canon EOS 5D Mark II, 24-70mm + 500D close-up lens, 1/400sec at f/2.8, ISO 640

'Blue-green flowers of the bat-pollinated jade vine at Cambridge University Botanic Garden' **Judges say** Wonderful symmetry and natural colour – a very striking image**7 Manuel Robles** Madrid, Spain**37pts**

Canon EOS 3, 105mm, 1/200sec at f/3.5, Fujichrome Sensia 100

Dahlia 'Stolze von Berlin' **Judges say** Manuel's clever use of a diffuser softened the light to give him this silky texture. A truly beautiful picture**8 Mike Hemming** Torfaen**37pts**

Sony Alpha 700, 16-80mm, f/16, ISO 100

White lily **Judges say** Mike shot this perfect composition in his bathroom using only natural light diffused by the window**9 Agnes Bodor** Washington, USA**36pts**

Nikon D300, 60mm, 1/80sec at f/2.8, ISO 200

Common dandelion **Judges say** Agnes has found the beauty in a small scene that most people would walk past. We love the light**10 David Severn** Derbyshire**36pts**

Nikon D300, 105mm, 1/250sec at f/4.8, ISO 200

'Flower hanging on the washing line' **Judges say** David shot this flower with backlighting and a gold reflector in front**11 David Scott** Fife**36pts**

Canon EOS 5D, 50mm macro, 20secs at f/6.3, ISO 100

Sunflower **Judges say** David used a small spotlamp to create side lighting, which allowed him to capture nice detail**12 Endre Szabó** Budapest, Hungary**36pts**

Canon PowerShot G10, 1/400sec at f/4.5, ISO 80

Wood anemone **Judges say** Endre's perfect exposure would have been tricky with all that white. The result is an image with plenty of shape and detail**13 Olive Linton** Hertfordshire**36pts**

Nikon D80, 18-135mm, 1/500sec at f/2.8, ISO 100

Arum lily **Judges say** This is a wonderful use of black & white, and Olive did a good job to hold the highlights**14 Jeff Oliver** London**35pts**

Canon EOS 5D Mark II, 180mm, ST-E2 flash trigger, 580 EX2 flash x2

Tulip **Judges say** Jeff lit the tulip on both sides using off-camera flash. He cut some black card, pushed the stem of a tulip through and shot it from above. He then duplicated the picture until he had three images and merged them in Photoshop**15 John Seamons** Cambridgeshire**35pts**

Canon EOS 5D, 100mm macro, 30secs at f/18, Metz 58 AF-1 flash

Orchid **Judges say** To get this eerie glow, John lit the orchid with an LED light in a dark room**16 Lee Flack** Essex**34pts**

Nikon D90, 50mm macro, ISO 200

'Bee collecting pollen' **Judges say** Stunning sharpness, impeccable composition – Lee has created a classic and technically superb image

Round 4 results Flowers and plants

17 Mervyn Brooker Oxfordshire **34pts**
 Bronica ETR-Si, 75mm, 5secs at f/11, Fujichrome Provia 400F
 Bird of Paradise plant **Judges say** Mervyn has captured wonderful sharpness and strong colours with his long exposure

18 Paul Whiting Hampshire **33pts**
 Canon EOS 5D Mark II, 100mm macro, 1/40sec at f/5.6
 'Rose portrait combined with texture' **Judges say** Stunning contrast and light, with the texture giving it a timeless feel

19 Alan Johnson Northumberland **32pts**
 Pentax K10D, 50mm macro, 2secs at f/4, ISO 100
 Lily **Judges say** Alan has made a beautiful, timeless image and captured some lovely detail

20 June Shaw Tyne and Wear **32pts**
 Canon EOS 20D, 70-300mm, 1/100sec at f/5.6, ISO 200
 Bluebell **Judges say** Stunning light and colour tones. Set against a black background, your eye is drawn to these instantly

21 Jürgen Warschun Devon **32pts**
 Sony Alpha 350, 50mm, 1/1600sec at f/1.7, ISO 100
 'Creeping plant' **Judges say** Very nicely lit; we love the use of just two dominant colours and simple shapes

22 Michael Watts Tyne and Wear **32pts**
 Pentax K20D, 70-200mm, 1/320sec at f/4, ISO 3200
 Lily **Judges say** A fantastic close-up. Michael skilfully framed each of the stamens within the white petal in the background

23 Phan Hien Vietnam **32pts**
 Nikon D70s, 18-70mm, f/5.6, ISO 200
 'Loc Vung tree at Hoan Kiem Lake, Hanoi, Vietnam' **Judges say** We love the simplicity of this image, made striking by clever framing and emphasis on lines

24 Sam Burton London **32pts**
 Canon EOS 400D, 18-200mm, 1/40sec at f/2.8
 Lily in bloom **Judges say** Two things make this image stand out: Sam's unusual framing, and the shadows of the stamens he managed to capture on the petals

25 Simon Hopkins Warwickshire **32pts**
 Mamiya 1000S, 210mm, 1/125sec at f/8, Fujichrome Provia 100
 Bulrushes in the wind **Judges say** Simon has captured strong light and atmosphere that put us directly in the scene

26 Adrian Hall Surrey **31pts**
 Canon EOS 50D, 10-22mm, 1/25sec at f/8, ISO 320
 'Green shoots' **Judges say** Strong backlitting from the sunset has given these young sweetcorn plants a wonderful fluorescent look that is quite striking multiplied over the field

27 Ian Livesey Lancashire **31pts**
 Nikon D700, 105mm
 Tulips at Chirk Castle, Wrexham **Judges say** We like Ian's muted tones and how his low camera angle frames the tulips against a soft-blue sky

28 Jenny Burrows Greater London **31pts**
 Nikon D300, 60mm, 1/2500sec at f/5
 'Droplet running down the petals of a yellow flower' **Judges say** We like Jenny's unusual camera angle. A fantastic capture

29 Robert Birkby West Yorkshire **31pts**
 Canon EOS 5D Mark II, 24-105mm, 0.3secs at f/16, ISO 100
 'Bluebells at Judy Woods near Bradford, West Yorkshire' **Judges say** Robert has captured stunning light in this woodland scene

30 Henrique Souto Lisbon, Portugal **31pts**
 Nikon D300, 60mm, 1/180sec at f/8, ISO 200
 New leaves of a pelargonium **Judges say** Henrique's image boasts wonderful colour and tricks the eye with the leaf's shape



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Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

PICTURE
OF THE
WEEK



Original

Here comes the sun

Stacey-Ann Pearson

Nikon Coolpix P80, 21mm, f/6.3, ISO 64

THIS is an impressive scene. There is real drama in the sky, and Stacey-Ann's treatment of it works very well. I like the fact that she seems to have converted the shot to black & white and then added the colouring afterwards – this is a good idea when you want to keep a shot as simple as its main elements will allow. The action really is in the sky, though, and while the reflection in the water isn't offensive, it doesn't really add anything to the shot. It is space that's not being used constructively either for the inclusion of subject matter or as a balance for the main attraction. So, I've cut it off. Using a 16:9 crop, I've made a widescreen-format picture that concentrates all its efforts on showing the viewer that peak in the middle of the frame and the whizzing clouds in the sky.

Although I really like the fact that Stacey-Ann has chosen the sky colour herself, I wanted to experiment with some alternatives. First, I removed the hint of green by adding magenta for a warmer feel – and then tried something completely different by shifting the hue to make the image an inky blue, like a night shot. These are just things to think about, though, and they are not necessarily better than the colour Stacey-Ann has used. It's a clever shot, and Stacey-Ann has obviously thought carefully about how to create it – and that's why it's my picture of the week.



Cropped



Blue

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com.
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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for life

Original



Taj Mahal at sunrise Alan Gwynn

Olympus OM-2 SP, 35-135mm, Fujifilm ISO 400

PERHAPS we think that timing is important only for sport and street photography, and maybe portraiture, but actually it's an essential element for all types of picture taking – including landscapes. Alan's photograph is really striking, with those bold reds and the silhouette of the bird balancing the pillared dome. I like it even more for the fact that this is one of those less obvious angles on a well-photographed building. Alan got up early to shoot this famous landmark, and has been rewarded for the effort with this wonderful image.

I talk about timing here because timing at sunrise, and sunset, governs where in your picture the sun appears. I can't tell whether the sun would have disappeared behind the building if Alan had waited a few more minutes, but at the moment he took this shot from the position he was in the sun is uncomfortably close to the building – and it's created a slightly off-balance composition. Of course, there are few of us who have the ability to control the position of the sun, but we can sometimes move ourselves.

To show what I mean, I've cut the sun out of

Edited



the picture, covered the hole it left by cloning sky over it, and placed it to the left and a little higher. It now has its own space, it sits roughly on a third and it balances better with that fantastically placed silhouetted bird. I don't know whether this shot would have been possible on the day, and I'm not suggesting Alan cut the sun out to move it. The trouble with photography that relies on nature is that nature doesn't care whether we get the shot or not – and it doesn't pose for anyone.

This is a great shot, with an element of perfect timing in the inclusion and position of the bird, but for perfection the sun is too close to the building. We all know, of course, that perfection is something we rarely achieve.

Original



Donkeys on the beach Ian Livesey

Nikon D700, 70-200mm, 1/5000sec at f/12, ISO 200

THE OLD lamppost-sticking-out-of-the-head image is a well-known photographic calamity, and most of us take a degree of care to avoid it – mainly for shame-aversion. However, while we look out for lampposts, we often forget to check for other items that might appear to alter the anatomy of our subjects. Here Ian has taken a seemingly ordinary scene of a man leading two donkeys across a beach – while balancing a Norwegian blue parrot on his head. The parrot is, in fact, a T-shirt in the background, but Ian has caught

the moment the T-shirt and head became one. It's unlucky, but also something that can be avoided by careful observation in the viewfinder. Here I have cloned the offending element out of the picture to show what it would look like without it. In all honesty, it's what I would do to one of my own pictures if I discovered that I'd made the same mistake.

The blue T-shirt stands out because the colour saturation in the picture is quite high. I've turned it down a bit to create a more relaxing and more realistic-looking scene.

Edited



'Here I have cloned the offending element out of the picture to show what it would look like without it'



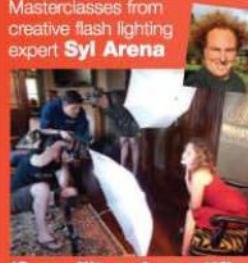
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70-300mm f/4.5-5.6 IS USM

£449

100-400mm f/4.5-5.6 IS USM

£1289

EF-S 18-135mm f/3.5-5.6 IS

£229

EF-S 18-200mm IS Zoom

£440

EF-S 100mm f/2.8 L IS USM Macro

£779

EF-S 18-55mm f/2.8L USM II

£649

17-40mm f/4L USM

£1080

24-70mm f/2.8L USM

£840

24-105mm f/4 L IS USM

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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and pointers

Speedlight Pro Kit Mini Bounce £12.99

For more information visit www.speedlightprokit.co.uk

POP-UP flashes on DSLRs often produce hotspots and harsh shadows, while hotshoe flashes are a costly investment. The Speedlight Pro Kit Mini Bounce offers a cost-effective improvement to in-camera DSLR flash photography. It is a diffuser that comes in the form of a flat template made from translucent polypropylene and folds around the pop-up flash of most DSLR models. The grid on the front of the unit is designed to kill hotspots, while the silvered lower section captures light spill.

Attaching the Mini Bounce to the pop-up flash of entry-level and enthusiast models, such as the Nikon D300S, is a bit fiddly. For all cameras except the Pentax K-7, the fold directly under the flash bends and, as a result, after a few uses I found that the silvered surface begins to peel off. While it could do with a more durable design, the unit is reasonably priced and my images show that flash output is diffused evenly, providing reduced, but soft flash light.

Tim Coleman



Amateur Photographer
A cost-effective
pop-up flash
diffuser



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

iStorage diskGenie from £92.83

For more information visit www.istorage-uk.com

THERE are many portable storage devices available, but few offer the level of security and protection of the iStorage diskGenie. In the event of loss, theft or prying eyes, all the data held on the drive is secure, encrypted and only accessible by entering the correct pin code via the large and easy-to-use keypad. Its slim and tactile exterior encompasses 16-point omni-directional shock protection and integrated USB 2.0 connectivity. The drive is compatible with Windows, Mac OS or Linux systems and there is no software needed. It is pre-formatted to Windows, but using the instructions I found the process of reformatting to Mac OS very simple. The level of security is reflected in the price, as the range of 250GB-750GB models costs more than drives of similar capacity. A USB 2.0 extension cable and soft neoprene case are included.

Tim Coleman

**Amateur
Photographer**
Slim and secure
portable storage



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Budget full-frame

Playing the waiting game could save you a fortune when buying a full-frame camera. We take a look at some great options

AP 28 August

Nikkor 70-300mm f/4.5-5.6 vs Tamron 70-300mm f/4-5.6

Tamron's latest VC lens is tested against a Nikon VR favourite

AP 28 August

Clikpic

Angela Nicholson tests this economic website construction and hosting service.

AP 4 September

Eizo FlexScan S2243 LCD monitor

We test this 22in widescreen monitor to see if it is suitable for enthusiast photographers

AP 4 September

Seagate FreeAgent GoFlex

This ultra-portable hard drive is the ultimate in upgradeable 'carry anywhere' storage

AP 11 September

AP explains...

How to choose a monitor

A good visual display is vital for the accurate assessment and editing of your images. **Richard Sibley** explains all you need to know when choosing a computer monitor



AMID all the talk of such things as pixel counts, dynamic range, bit depth and Photoshop, there is one vital piece of hardware that is often overlooked by enthusiast photographers: the computer monitor. Whether you scan your negatives or prints, or rely solely on a digital camera, a computer monitor is essential to help you view and edit your images. Yet it is safe to say that most people simply use the standard display that was bundled with their computer.

When we review cameras, one of the things we judge them on is their rear display. Even with just a small camera

display we have to consider the size, resolution, brightness, colour, contrast and reflectivity. Of course, all these considerations also apply to computer monitors – plus a lot more besides. So when faced with a monitor specification sheet, what exactly should photographers be looking for?

SIZE AND ASPECT RATIO

When choosing a monitor, the adage 'bigger is better' is often bandied about. While it is true that the larger the screen, the more space there is for viewing and editing your images, there are, in fact, a number of

more important features to look for.

Most monitors generally come in either standard 4:3 or widescreen 16:9 aspect ratios. Over the past few years, widescreen monitors have become more popular as many people like to watch films on their computer screen. Because of this, 4:3 aspect-ratio monitors are becoming less common. Remember, the quoted size of a screen is measured diagonally, which means a 21in, 4:3 screen and a 21in, 16:9 screen will not be the same height – the 4:3 screen will be taller. To get something the same height would require a 24in widescreen monitor. It is important to remember this if

you wish to replace your monitor with one of the same height.

As a rule, get the largest monitor you can afford but without compromising on quality. I recommend using a monitor that is at least a 21in widescreen model for editing photographs.

RESOLUTION, PIXELS AND PIXEL PITCH

Screens have an optimal, or native, resolution, which is expressed as the number of vertical and horizontal pixels, such as 1920x1080. While it is easy to assume that the larger native resolution is the better, it is also important to look at the pixel pitch, which is the distance between the centre of one pixel to the centre of the next pixel. For example, a 21in screen and a 24in screen may both have a resolution of 1920x1080 pixels. This is because the pixel pitch of the 21in screen is smaller, say 0.248mm compared to 0.277mm on the larger screen. This means that, if you view the same image at full screen on both monitors, they will both show the same amount of detail, but the 24in screen will obviously show a larger image.

However, if you are choosing between two monitors with identical screen sizes but different resolutions/pixel pitch, it is always better to purchase the one with the higher resolution/pixel pitch. This is because when an image is viewed on-screen at 100%, one pixel in the image represents one pixel on-screen, so the higher resolution screen will look clearer and there will be more of the image on-screen. The real difference comes when the images are shown at full-screen size, as they will show more detail on the higher resolution monitor even though both screens are the same size.

PANEL TYPE

It is hard to find older CRT (cathode-ray tube) monitors for sale these days as most have been replaced by slimmer, lighter and more energy-efficient LCD screens. However, there are many types of LCD panels. The most commonly used is a twisted nematic (TN) panel. While these have a fast response time, they have low contrast ratios and they are only 6-bit, although the number of colours can be increased using a dithering technique (see Colour, page 42). The advantage of TN panels is that they are very affordable. If a monitor came with your computer, then chances are it uses a TN display.

Vertical alignment (VA) LCD panels have high-contrast ratios and good colour reproduction but slow response times, so they aren't good for fast-moving images. They can also show a slight colour shift if viewed off-centre. Although more expensive than TN panels, they are still reasonably priced and a good option for enthusiast photographers.

The best panels are generally thought to be In-Plane Switching (IPS) panels. These offer the best colour accuracy and contrast, but the response time can be quite slow, so for video games and action-packed

Connectivity

THERE was a time when every computer graphics card and monitor simply had an analogue VGA socket. Some monitors still have VGA sockets, but almost all new models have a form of digital connection.

The most common form of digital connection is a DVI socket. However, this is complicated by the fact that there are two types of DVI socket, although both have the same fitting. A DVI-D socket only accepts a digital input, so it can only be attached to a DVI output on a computer. However, a DVI-I socket allows a digital or analogue connection. The analogue connection can be in the form of a VGA cable with a converter attached to transform the VGA plug into a DVI fitting. An analogue-to-digital converter within the monitor then converts the signal. Look for a DVI-I monitor connection if your computer only has a VGA output, which will mean that the monitor can still be used if you ever update to a newer computer with a digital monitor connection.

One connection most people will be familiar with is a High Definition Multimedia Interface (HDMI). This is capable of transmitting both high-definition video and audio signals and as such is commonly used for connecting DVD and Blu-Ray players to televisions. HDMI connections are also now becoming common in digital cameras. This gives you the option to

connect a camera directly to a monitor when displaying images.

Newer monitors may also feature a DisplayPort connection. This connection is slowly being adopted by more and more manufacturers. Apple has now introduced a Mini DisplayPort, which is a smaller version of the standard connection. Like HDMI connections, a DisplayPort can transmit both audio and video signals.

HDMI



DVI



VGA



videos slight ghosting may be an issue. They are also expensive, although smaller screens should still be within the budget of many enthusiast photographers.

BRIGHTNESS

A lot of people incorrectly set up their monitors to the maximum brightness value. This is because they assume that the brighter the screen, the better it will be, which is not entirely true. Screen brightness is measured in candela per square metre (cd/m²) and most monitors have a value of between 200-300cd/m². However, if the screen is set to its maximum brightness value, images will look far brighter than they would when printed on paper. This is why a good monitor calibration device is important. Most try to adjust the monitor brightness to around 120cd/m². However, ambient lighting also plays its part, and can fool our eyes into thinking that a display is too dark or too bright. For this reason, good screen calibration devices also take into account the ambient light in a room when calibrating a screen.

Most monitors are backlit, and the tubes that light the screen become dimmer over time. When this happens it is important to be able

Facts & figures

A TYPICAL MONITOR SPECIFICATION MIGHT LOOK SOMETHING LIKE THIS...

Screen size	22in widescreen (558mm diagonal)
Panel type	VA
Resolution	1920x1200 pixels
Pixel pitch	0.247x0.247mm
Brightness	350cd/m ²
Contrast ratio	1200:1
Response time	6-12ms
Colour	16.77 million, 95% Adobe RGB
Viewing angle	178°
Multimedia	2x 0.5W speakers, 3.5mm jack sockets for audio in and out
Connectivity	DVI-D and DisplayPort
Weight	6.6kg without stand
Dimensions	511x333x85mm

 to increase the screen's brightness to compensate. So, unless you are going to be using your monitor in extremely bright conditions, any value above 200cd/m² is fine.

CONTRAST RATIO

Contrast ratio is expressed as the ratio between the brightest and darkest values that a screen can display. Put simply, the higher the contrast ratio, the brighter the highlights and the darker the shadows will be, which helps the tonal separation of the display. Typically, a value of 800:1 or greater should produce a good level of contrast for a photographer's needs. However, the actual level of contrast may be lower once the screen has been correctly calibrated. Confusingly, many manufacturers advertise the contrast ratios of their monitors as being far higher, with near-impossible figures of 80,000:1. These impressive ratios are actually the Dynamic Contrast Ratios, and they vary hugely from a standard, static contrast ratio.

A static contrast ratio is the level of contrast that a screen can output at a given moment. Dynamic contrast is variable, and the ratio refers to the maximum range of contrast that can be produced by a screen, but not necessarily at a given moment. For example, when watching a scene from a film that is particularly dark, the screen may increase its brightness so that shadow detail can be revealed, to the detriment of highlights. The contrast ratio at that particular moment is, say, 700:1. Conversely, if the next scene is particularly bright, the rear illumination of the screen may darken to reveal highlight detail, but at a loss of shadow detail. The contrast ratio may still be 700:1, but it now covers a different brightness range.

When editing images, only the static contrast ratio is important, so always go by this figure where available.

TOP TIPS

- Although they may look attractive, glossy screens can produce a lot of reflections. For this reason it is best to use them in a dimly lit room
- For complete colour accuracy invest in a screen calibration device, such as the Datacolor Spyder 3 Express (reviewed in AP 24 April)
- Use a monitor hood to help reduce reflections and glare
- Buy the best monitor you can afford
- Check that a monitor is backlit evenly. Avoid screens that are slightly darker at the top, bottom or sides



Other features

USB

Some monitors have USB ports that allow peripheral devices, such as card readers, to be connected conveniently without having to connect them directly to the computer.

MONITOR HOODS

It is always best to edit images in soft, subdued neutral lighting, but this isn't always possible. Using a monitor hood helps reduce any light and reflections that may affect your view of the screen.

AUDIO

Some monitors have built-in speakers, microphones and even webcams. Although these aren't needed for image editing, they are useful for saving space on your computer desk.

RESPONSE TIME

The response time refers to how long it takes a pixel to change from one state, or colour, to another. This change of state takes milliseconds, and as such it is not of great importance when it comes to still-image editing. It is more important, though, with moving images, as a slower response time can cause a slight blurring effect when moving images are displayed. Look for a monitor with a response time that is faster than 8ms.

VIEWING ANGLE

Like the screen on the rear of a camera, the viewing angle refers to the position around the screen that an image can still be clearly seen. The brightness, contrast and colour of a screen may look different if the screen has a poor angle of view, which in turn can lead to images being incorrectly edited. Look for a screen with a high angle of view and be sure to sit directly in front of the screen when editing images.

COLOUR

The more colours a screen can display, the more accurate the colour rendition will be. Different manufacturers sometimes express colour values in different ways, but most advise how many different colours can be displayed and by what method.

Most screens are either 6-bit or 8-bit, allowing either 262,144 or 16.7 million different colours respectively. However, things are not quite that straightforward.

Many screens, most notably 6-bit models, use a technique called dithering. This allows pixels to rapidly switch between two different colours, which fools the eye into perceiving a third colour. There are a few different types of dithering that allow a 6-bit screen to produce either 16.2 or 16.7 million colours. Some 8-bit screens also use a dithering technique to allow them to produce the equivalent of 10-bit, or more than a billion possible colours. The downside of dithering is that on some panels the flickering effect may be noticeable, particularly during moving footage.

Typically, most computer screens, printers and web software all work within the standard sRGB colour space, and nearly every monitor on the market should be capable of reproducing all the colours within this space. Often, monitors will quote the coverage they have of the larger Adobe RGB colour space, which you will usually see referred to as a percentage, such as 93% Adobe RGB.

Photographers should look for the monitors that have the highest colour depth within their price range, preferably those with an 8-bit, 16.7-million-colour display. Screens capable of reproducing a wider range of colours are beneficial when it comes to editing images in a wide colour space. Most DSLR cameras can record raw images with a bit depth of 10, 12 or even 14-bit, so the more colours that a monitor is capable of reproducing, the better. **AP**



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Ask AP

Let the AP team answer your photographic queries

BLURRED VISION



Q I recently took this photo on my Fujifilm FinePix S5800 camera at the Goodwood Festival of Speed in West Sussex. Can you tell me why the front half of the car is in better focus than the rear of the vehicle? **Richard Kingham**

A Before I even looked at your picture, Richard, I thought this would be a case of shallow depth of field. When shooting action at fast shutter speeds, the required large aperture means that only a small part of the scene will be in focus, so the

front of the car could be sharp while the back of it would be blurred. After looking at the (pretty good) image, though, I think there is a different reason. The blur you see is due to the motion of the car – the shutter speed you used wasn't fast enough to freeze it. The front part of the car looks sharper because you kept it still in the frame as you were panning (following the car along the track). However, the position of the rear of the car changed relative to you as it came round the bend, resulting in it blurring. It's a good effect, though. **Ian Farrell**

ROLLEI BATTERY PROBLEM

Q Do you know of a firm that can check whether it's the charger or the batteries that are at fault in my Rollei 3003? Also, do you know of a company that can replace the Rollei's rechargeable batteries? **Jeremy Burbidge**

A To determine what's at fault, we need more information. Does any charge at all go into the camera? If it does, the problem is more likely to be with the Rollei's built-in rechargeable cells. Similarly, if lights on the charger come on when you plug it into the mains, this indicates a problem with the camera. The most common fault is the fuse blowing in the main plug, so check this first.

Russell Clarke of Ni-Cd Services (tel: 01202 395 404) tells me that if the camera suddenly stopped charging, this could point to a problem with the charger or a loose connection. However, if the batteries slowly and steadily stopped taking charge, the battery pack needs replacing. Russell and his colleagues offer a replacement for £58 (including VAT and return postage), and if you include the charger they will check this over for you, too. **Ian Farrell**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

SHOOTING IN PUBLIC

Q I thought the free photographers' rights lens cloth (AP 10 July) was a very useful gift, and it got me thinking more broadly about the legal ramifications of shooting pictures in public. I always understood that you could take a photograph of someone in a public place without their permission and use it editorially. Only if you wanted to use the image in advertising would you need a model-release form. I have taken photographs of people in bars and cafés, sometimes with their verbal permission and sometimes without, and have produced fine-art prints of the images that I want to sell in galleries.

Can you tell me what you understand the legal position to be, as regards selling these kinds of images in galleries? Do I need a model-release form, as this is not strictly editorial but then again it's not advertising, either. I've trawled the internet, but am getting different opinions. Interestingly, I came across a comment about Martin Parr, who was reputed as saying that he didn't bother with model-release forms because if he did, he figured he'd never get any photography done. **David Morris**

A While I was pretty certain that a model-release form is not required for fine-art purposes, I thought I'd check with the people at the Bureau of Freelance Photographers (www.thebfp.com), who know an awful lot about these things.

f/AQ

How did f-stops originate?

Shutter speeds are easy enough to understand: the longer the time, the more light comes through the shutter and hits the sensor or film in your camera. Yet aperture settings are more cryptic. Why do the numbers get smaller as the opening gets larger? And what do the numbers represent anyway?

In theory, it is possible to just specify



FROM THE AP FORUM

Reducing print quality

Bob58 asks I have always wondered how well pictures that were downloaded from Flickr would print, so I tried it. I downloaded an 800x800-pixel image and it printed at A4 with pretty good quality. I doubt anyone would want my photos, but is there a way of reducing the quality so it would not print that good, but good enough to show on the web?

Large Format replies You could try reducing it to, say, 400x400 pixels, and then enlarging it back to 800x800 pixels without anti-aliasing. You may have to fiddle around with the level of the initial reduction to hit the point where the final file won't print well. It is going to

be a compromise between screen display and print quality.

Steve52 replies I tried this, but the quality wasn't good, not even on A5 size. I save my pictures as per the AP forum guidelines. Also, as Bob58 says, if anyone thinks my pictures are good enough to download and print, then I'm flattered!

Ian Farrell replies If you want to safeguard against all unauthorised use of your pictures, the only way to do this is to add a watermark. After all, unauthorised use is just as likely to be on the web as it is on paper these days. However, watermarks do detract from the image, so it's really a question of how likely you feel you are going to be ripped off. I'd also say that, for professional print use, an 800x800-pixel image isn't going to be much use in a magazine or book, for instance, as larger files will be required.

www.amateurphotographer.co.uk

The BFP's Stewart Gibson told me: 'There is no legal requirement for a model-release form in this case. As Martin Parr hints, you don't really need a release for anything outside of advertising or promotional use. However, this would not stop a subject trying it on by claiming invasion of privacy, or making a financial claim for the commercial use of their likeness. In my opinion, such a claim would be unlikely to get very far, but it could be a hassle to deal with.' **Ian Farrell**

APS AVAILABILITY

A I've just read Ian Farrell's reply to the question from Paul Levy-Adophy on APS scanning (AP 26 June). While I am sure he is correct in most of his reply, he is wrong on the subject of APS film availability. APS film is still available in larger Boots stores, and I've also seen it

recently in larger Sainsbury's supermarkets. You can also buy it mail order. Furthermore, those Asda stores that have an in-house film-processing facility seem to be still able to deal with APS, including scanning, at very reasonable prices.

Peter Chadwick

I stand corrected! Thanks for the information, Peter, which I'm sure will please many APS owners struggling to find film for their cameras.

Ian Farrell



the size of a lens aperture in physical units of length, such as the diameter measured in millimetres. The trouble with this system is that an opening of 25mm on a 50mm focal length lens, for instance, doesn't let in the same amount of light as a 25mm opening on a 90mm lens as the extra focal length uses up some of the light. What is needed is a system that is independent of lens focal length, and the easiest way to accomplish this is to use a ratio.

The aperture f-stops in use today (and many decades previously) are calculated by dividing the focal length of a lens by the physical diameter of the aperture. For instance, a 50mm lens with an aperture of 25mm diameter is said to be stopped down to f/2. To achieve an f/2 aperture on a 200mm lens would take an aperture of

100mm, which is why such lenses have such massive pieces of glass.

When a shutter speed halves in duration it lets in half the amount of light, and you probably already know that this corresponds to shifting the aperture setting on your camera by an equivalent amount (known as a 'stop'). However, have you ever wondered why the aperture numbers don't halve or double along the scale? This is because the light-gathering properties of a lens aperture are dictated by area, and f-stops are determined by diameter. School mathematics taught us that area is related to radius squared, which is why aperture settings increase by factors of the square root of 2 (about 1.4): f/1, f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32, and so on. **Ian Farrell**

In next week's AP

On sale Tuesday 24 August

ON TEST



FULL FRAME ON A BUDGET

Full-frame DSLR cameras are no longer just the preserve of professional photographers. We take a look at the new and used full-frame models for enthusiast photographers

ON TEST

LENS TEST

Geoffrey Crawley tests the Nikkor and Tamron 70-300mm f/4-5.6 telephoto lenses



APOY

APOY RESULTS ROUND 6



We reveal the winners of the macro and close-up round of our Amateur Photographer of the Year competition

FEATURES

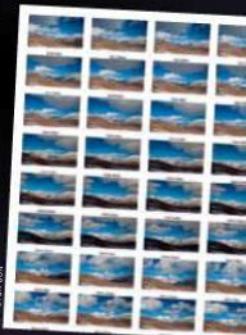
TIME-LAPSE TECHNIQUE

Peter Cox explains the method behind time-lapse photography and the convergence of still and moving images

NEW SERIES

PHOTO INSIGHT

New columnist **Cathal McNaughton** reveals why a mixture of anticipation and luck are needed to capture hard-hitting news images



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Fisheye photography

Fisheye lenses are useful in confined spaces and are perfect for adding quirky drama to images. **Angela Nicholson** takes a look at the super-wide world

WITH their 180° angle of view, curving of straight lines and bulging of close subjects, it's easy to imagine that fisheye lenses imitate how a goldfish sees the world through its bowl. It also means these lenses are perfect for injecting a bit of fun into your photography. People look trowel-nosed and loom large against a backdrop that seems to contain an entire city, while buildings curve and lean dramatically. Fisheye photography isn't necessarily for the purist 'no-frills' photographer obsessed with creating an accurate record of their subjects, but those who enjoy talking an alternative look at the world can have a ball.

Fisheye lenses are extreme wideangle optics often with an average effective focal length of around 15-16mm. This means subjects that are just a few feet away end up looking tiny in the final picture, so the key to getting maximum impact is to get close and make the most of the exaggerated perspective and distortion. Shooting a portrait from above, for example, will make the person's head seem huge, while their body is long and thin, disappearing off to a tiny pair of feet. Small architectural details such as a gargoyle on a cathedral can be made huge and menacing on the side of the receding building.

Because of the strong distortion that bends straight lines, a fisheye lens isn't the first choice for straight architectural photography, but it is a great option for

adding some surreal drama to shots of buildings and cities.

The wide angle of view makes a fisheye lens very tempting for interior shots when space is cramped, but the warping of straight lines may mean that the result straight from the camera isn't quite how you intended. Fortunately, there are several software packages that are able to correct fisheye distortion to leave a straighter, but slightly cropped image. This unravelling can also be useful for landscape or seascape images when you may not want the horizon to be banana shaped.

CIRCULAR AND DIAGONAL FISHEYE LENSES

There are essentially two types of fisheye lenses: circular and diagonal. Circular lenses project the whole image circle within the confines of the film or sensor frame, giving the effect of looking through a door spyhole, with the circular image sitting at the centre of a dark surround. These lenses have a 180° angle of view in all directions, but some photographers are put off by the circular images. Diagonal fisheye lenses produce a larger image circle, so the photographic subject covers the entire frame, albeit with the distinctive distortion and exaggerated perspective. These lenses tend to be more popular, although they only capture the full 180° diagonally across the frame.

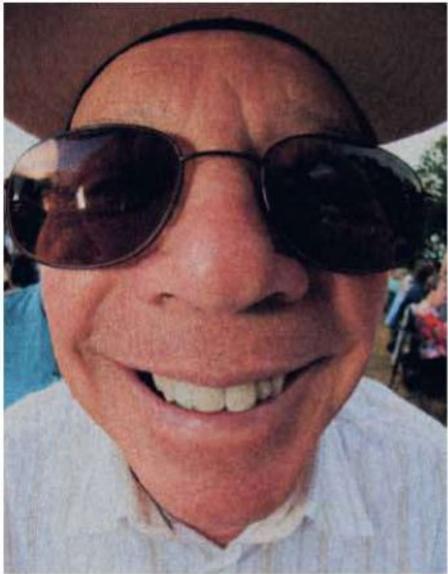


COMPACT CAMERAS AND ADAPTERS

Although the most obvious way to create fisheye images in-camera is to use a fisheye lens, it's not the only option and there are quite a few adapters available that effectively turn a standard lens into a fisheye optic. There's a fairly wide selection available on eBay, but the origin and quality of the adapters is not always clear. Some of the better ones are available from Digital Toyshop (www.digitaltoyshop.co.uk or call 0203 355 7908). The Besel Super Fisheye, for example, retails for £67.99 and can be mounted on any lens with a 58mm filter thread (or others via an adapter ring). Naturally, the image quality isn't quite the same as with a true fisheye lens, but it's an easy way of getting a similar effect. At £246.49 the Raynox DCR-CF 187 PRO 185° Circular Fisheye Conversion Lens seems rather expensive for a supplementary lens unit. This bulkier converter is mounted on to lenses via its 62mm thread.

The fisheye effect is also starting to appear in some compact cameras, including the Canon IXUS 300 HS (see AP 10 July). In addition, the Universal Fisheye Lens Kit (£55.24 from Digital Toyshop) can be fitted on to some compact cameras using the tripod bush. This metal adapter widens the field of view of the lens to enable fisheye image capture.

Lomo devotees can invest in the Lomo Fisheye, a lightweight plastic-bodied camera with a 170° field of view for £35 from <http://uk.shop.lomography.com>.



Subjects may not always appreciate the fisheye look, but these lenses are fun for parties and social events

GOOD FOR

- Wacky portraits
- Dramatic cityscapes
- Wide landscapes
- Crowd shots

BAD FOR

- Weddings
- Straight architectural photography
- Still life
- Product shots

SHOOTING

 Fisheye lenses are great fun to use, but there are a few things to watch out for. The wide angle of view means it's easy to get unwanted elements, like the peak of your cap or your feet, in the shot, so it's essential to have a look around the edges of the frame before pressing the shutter release. It also makes shading the lens difficult, and although most fisheye lenses come with some form of built-in hood they can only be shallow, which increases the risk of flare from the sun or artificial lights. Keeping the lens spotlessly clean reduces the impact of flare, which can introduce hot spots and lower contrast. However, sometimes it is unavoidable, so embrace it as part of the magic of fisheye and use it creatively.

Creating portraits with impact can mean getting closer than some subjects are prepared for, so it pays to warn them what you are up to. Most people loosen up and get the general idea once they've seen a couple of shots on the camera's LCD screen.

As fisheye lenses have a very short focal length they produce extensive depth of field, which is useful in many circumstances. Nevertheless, it is still important to place the focus point accurately for top-quality images. Chromatic aberration can be an issue, especially with zoom fisheye lenses and adapters, so it is advisable to shoot in raw format to allow the coloured fringing to be corrected manually.

GET THE LOOK

If you can't afford a fisheye lens, there is an alternative in the form of image-editing software

AS YOU can see in our Buyers' Guide on pages 50-51, there are quite a few fisheye lenses available, but they are not usually found at bargain-basement prices. Fortunately, there are a few alternative ways to get the same look. As is often the case in this era of digital technology, some image-editing packages such as Adobe Photoshop and Photoshop Elements can be used to introduce the signature distortion. The easiest way to mimic the appearance of an image shot through a

fisheye lens is to use the Spherize filter, but this only works on a central circular portion of the picture. Careful selection is required to remove the surrounding undistorted section of the image so that the circular fisheye look is created.

Another more satisfactory approach uses Photoshop's Warp transformation. This is much more flexible than the Spherize filter and allows the photographer to stretch and distort the image to taste and still produce a rectangular picture with the original aspect ratio.

USING PHOTOSHOP CS4 TO REPLICATE THE DIAGONAL FISHEYE LOOK

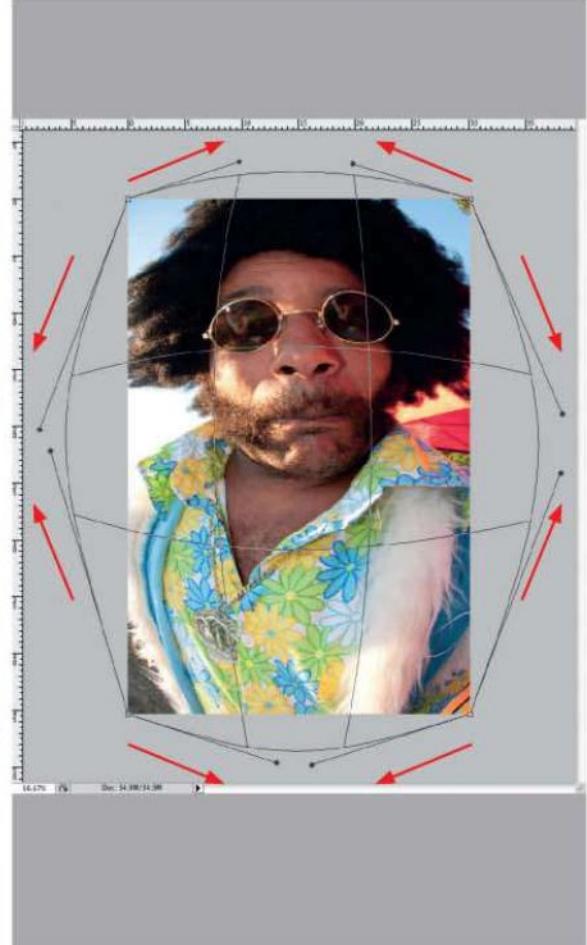
1 Open the image and select it all using Select>All (Ctrl+A). Now select Edit>Transform>Warp to bring up the grid that acts as a framework to distort the image.



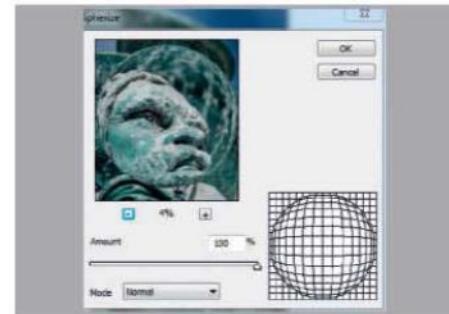
3 Once you are happy with the image, hit the Enter key to confirm the transformation and then save the image.



2 Click on the grid inside the image and drag it out towards the edge of the frame, making the image bend outwards. Now click on the other side of the frame and drag this in the opposite direction. The image should now start to look bowed and more fisheye-like. Continue to manipulate the grid, dragging the points in the centre of the edges inwards to increase the distortion.

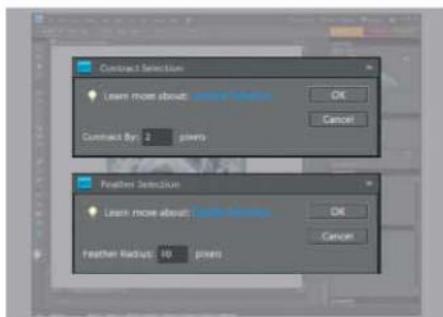
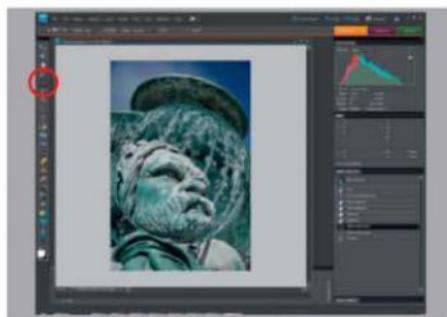


USING PHOTOSHOP ELEMENTS 8 TO CREATE THE CIRCULAR FISHEYE LOOK



1 Open the image in Full Edit mode and select a square around the most important area using the Rectangular Marquee tool set to its Fixed Ratio mode, with 1 entered in both the size and height boxes. To replicate the fisheye effect the selected area should really be at the centre of the frame, but the image can be cropped or the canvas sized changed to account for this at the end.

2 Now apply the Spherize filter using Filter>Distort>Spherize. Set the amount to 100% and make sure that the mode is set to normal before pressing OK. I applied it twice on this image to get a more distorted result.

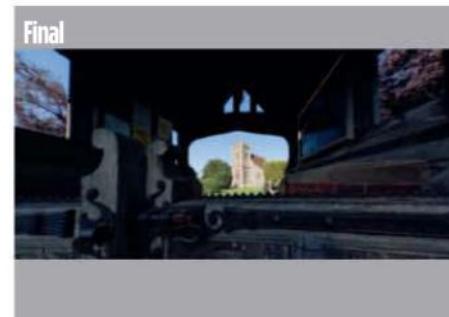
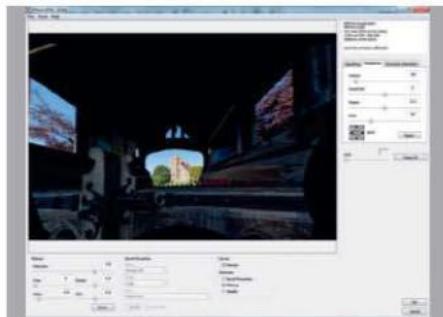
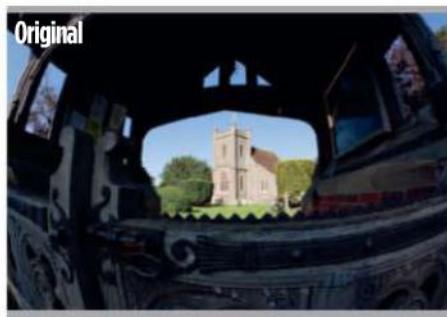


3 Click and hold the Marquee tool to bring up its options and select the Elliptical Marquee. Then click on one corner of the selected box before pressing and holding the Shift key while dragging across to the opposite corner (the square will have gone, so you have to find the approximate point). Holding the Shift key while you drag ensures the selection is perfectly circular. The aim is to select the circular, distorted portion of the image.

4 To make sure only the distorted part of the image is selected, use Select>Modify>Contract and contract the selection by 5-10 pixels. Then soften the edge using Select>Feather and feather the selection by 10 pixels.

5 Ensure the background colour at the bottom of the toolbox is set to black and then invert the selection using Select>Inverse (Shift+Ctrl+I). Now delete the image surrounding the distorted section by hitting the delete key and turn off the selection using Select>Deselect (Ctrl+D). If you wish, crop the image to a square to remove some of the blank areas of the frame.

USING PTLENS TO UNWRAP A FISHEYE



OCCASIONALLY, you may want the wideangle of the fisheye without the high-level distortion and that's where software such as PTLens from www.epaperpress.com (\$25/around £15) and RectFish from www.acapixus.dk (\$30/around £19) come into play. PTLens allows ten images to be adjusted at full resolution and without a watermark before a licence must

be bought, and it can be used as a standalone or as a Photoshop plug-in. I like the plug-in version as it allows me to use Camera Raw to reduce the chromatic aberration in raw images before working on them. The software is accessed via Filter>ePaperPress>PTLens.

The adjustments are all straightforward. Simply select the Fisheye option near the bottom middle

of the control panel and move the Distortion sliding control to correct the image. The image contours into a bow-tie shape as it is adjusted, and although it is possible to crop the image within PTLens I prefer to do it afterwards as it is often necessary to level the horizon and there's less restriction on the size ratio. The chromatic aberration controls are useful when the coloured fringing is problematic.

AP Buyers' Guide to... Fisheye lenses

There are fisheye lenses available in every DSLR manufacturer's mount, so use our buyers' guide to find the best one for you



CANON EF 15MM F/2.8

£618.99

Format	Full frame
Type	Diagonal
Closest focusing	20cm
Filter	Rear gelatin
Weight	330g
Dimensions	73x62.2mm

LENSBABY FISHEYE OPTIC

£115

Format	Full frame
Type	Circular
Closest focusing	1.3cm from front element
Filter	None
Weight	206g (with composer)
Dimensions	5.7x6.35cm

1 Canon's only fisheye lens is designed for use on full-frame digital or 35mm film cameras. On an APS-C-format camera the focal length effectively increases to 24.5cm and the angle of view is reduced dramatically. The lens is constructed from eight elements in seven groups and it has a built-in petal-type hood.

2 Lensbaby fans can use the Fisheye Optic in either the Muse (£79) via an adapter ring sold separately for around £16.99, or the Composer (£165). The six-element multi-coated optic has a focal length of 12mm and covers 160°. It produces circular images with the edges just clipped on full-frame cameras. Four Thirds users will find the image fills the entire frame, while images from APS-C-format cameras have black corners. The maximum aperture is f/4 and the optic is supplied with five aperture discs (f/5.6-f/22).

SIGMA 4.5MM F/2.8 EX DC HSM CIRCULAR

£567

Format	APS-C
Type	Circular
Closest focusing	13.5cm
Filter	Rear gelatin
Weight	470g
Dimensions	76x77.8mm

SAMYANG 8MM F/3.5

£299.99

Format	APS-C
Closest focusing	30cm
Type	Diagonal
Filter	None
Weight	414-443g
Dimensions	74.8-77.3x75mm

8 Available in Canon, Nikon and Sigma mounts, this lens projects a circular image onto APS-C-format sensors. It is the shortest focal-length lens available for DSLRs and has an effective focal length of 6.75mm or 7.2mm depending upon the camera it is mounted on. This ensures extensive depth of field even at the closest focus point of 13.5cm.

There's no real lens hood to speak of, but the edge of the barrel extends beyond the outer edge of the front element by a few millimetres.

9 This comparatively heavy, well-built, manual-focus optic is available with Canon, Nikon, Pentax or Sony mounts and is the most affordable lens here (barring the Lensbaby).

An aperture ring is provided for all mounts, running from f/3.5 to f/22 in 1/2 stops. Currently, only the Pentax variant has an 'A' setting in which the camera can be used to select aperture, but this is also coming soon to the Nikon version.

As usual, a petal-shaped hood is built in, but there's no facility to attach a filter at either end of the optic.

NIKON
16MM F/2.8D AF
£596.99
Format Full-frame
Type Diagonal
Closest focusing 25cm
Filter Rear gelatin
Weight 290g
Dimensions 63x57mm

3 Dating from November 1993, this exceptionally small and light (for full-frame) autofocus lens has an aperture ring, making it equally at home on older film cameras as it is on Nikon's high-end DSLRs.

Four filters are supplied with the lens: ultraviolet, light amber, light blue and orange. As these filters are included in the optical construction of the lens, one should be inserted into the clip behind the rear element at all times. Nikon recommends that the ultraviolet filter (L37C) is employed for general use

NIKON
10.5MM F/2.8G ED DX
£518.99
Format APS-C (DX)
Type Diagonal
Closest focusing 14cm
Filter Rear gelatin
Weight 300g
Dimensions 63x62.5mm

4 Although designed for the sub-full-frame DX format, this lens has a 180° diagonal angle of view with an equivalent focal length of 16mm. As usual, the very short focal length means depth of field is extensive and at f/22 everything from 2m to infinity is sharp. Like Nikon's 16mm optic (right), the lens has a built-in shallow lens hood and the manufacturer's Close-Range Correction (CRC) system to improve performance at near-focusing distances.

SIGMA 8MM F/3.5 EX DG CIRCULAR £617

Format Full frame
Type Circular
Closest focusing 13.5cm
Filter Rear gelatin
Weight 400g
Dimensions 73.5x68.6mm

10 This lens has been optimised for use on a digital camera, but it covers the entire 35mm film frame. Multi-layer coatings help minimise flare and ghosting, while Special Low Dispersion (SLD) glass reduces chromatic aberration.

Like all the other fisheye optics except the Samyang and Lensbaby, this lens has an autofocus system, which is useful as the extensive depth of field can make precise manual focusing tricky. The lens is available with Canon, Nikon and Sigma mounts.

SIGMA 10MM F/2.8 EX DC HSM DIAGONAL £497.99

Format APS-C
Type Diagonal
Closest focusing 13.5cm
Filter Rear gelatin
Weight 475g
Dimensions 75.8x83mm

11 This is Sigma's widest angled diagonal fisheye lens, but it is designed for use on DSLRs with APS-C-sized sensors, on which it has an effective focal length of 15mm, 16mm and 17mm on Nikon, Canon and Sigma DSLRs respectively.

It is the heaviest of Sigma's fisheye lenses, seeming closer in feel to the 4.5mm circular fisheye for APS-C format than the 15mm diagonal fisheye lens that is compatible with full-frame cameras.

When not in use, a tube-like adapter that accepts a 67mm lens cap slips over the built-in petal-type lens hood to protect the front element.

OLYMPUS ZUIKO
DIGITAL ED 8MM 1:3.5
£699
Format Four Thirds
Type Diagonal
Closest focusing 13.5cm
Filter None
Weight 485g
Dimensions 79x77mm

5 The Four Thirds advantage for telephoto optics becomes a disadvantage with wideangle lenses and this 8mm lens, which has an effective focal length of 16mm on one of Olympus's DSLRs, is the largest, heaviest optic here. Nevertheless, it is impressive that this has been achieved for the Four Thirds system

SIGMA 15MM F/2.8 EX DG DIAGONAL £503.99

Format Full frame
Type Diagonal
Closest focusing 15cm
Filter Rear gelatin
Weight 370g
Dimensions 73.5x65mm

12 This is arguably Sigma's most attractive fisheye lens because the image covers the entire 35mm film frame. It is also produced in the widest range of mounts, namely Canon, Nikon, Pentax, Sigma and Sony. Like the other Sigma optics here, it is optimised for use with digital cameras.

The Nikon version of the lens has an aperture ring, so this is a good choice for users of older Nikon cameras.

PANASONIC
LUMIX G 8MM F/3.5
£699

Format Micro Four Thirds
Type Diagonal
Closest focusing 13.5cm
Filter Rear gelatin
Weight 165g
Dimensions 60.7x51.7mm

6 This is currently the only fisheye optic with the Micro Four Thirds mount. Although this mount also results in a 2x focal length magnification factor, the shallower flange depth of the cameras allows this lens to be smaller than its Four Thirds equivalent. Although not the shortest lens here, it is one of the narrowest and the lightest.

The smaller scale of the Micro Four Thirds cameras and lenses means that the rear gelatin filters need only be 22x22mm square.

PENTAX SMC DA
10-17MM F/3.5-4.5
£428

Format APS-C
Type Diagonal
Closest focusing 14cm
Filter None
Weight 320g
Dimensions 68x71.5mm

7 Like the Tokina 10-17mm optic (below), this lens offers a diagonal field of view of 180° at 10mm and 100° at 17mm when it is mounted on a DSLR with an APS-C-format sensor. This makes it a versatile super-wideangle zoom lens, but chromatic aberration is more of an issue than with a fixed focal-length lens.

This is the most affordable autofocus fisheye lens around. It also has Pentax's Quick Shift manual focus and Super Protection coatings to help keep the elements clean and minimise flare.

SONY SAL-16 16MM F/2.8 £599

Format Full frame
Type Diagonal
Closest focusing 20cm
Filter Integrated
Weight 400g
Dimensions 75x65mm

13 This weighty little lens was originally produced by Minolta, but is now manufactured by Sony. It feels well put together and has an unusual quirk, which is typical of Minolta, of four integrated filter settings: normal, blue (B 12), amber (A 12) and orange (O 56). These are selected by pulling back and rotating a sprung ring just behind the angular lens hood. The blue and amber filters are most useful in film photography for balancing tungsten and daylight film and lighting, while the orange filter is useful for boosting contrast with monochrome photography.

The Nikon version of the lens has an aperture ring, so this is a good choice for users of older Nikon cameras.

TOKINA AT-X 107 DX AF 10-17MM F/3.5-4.5 £499

Format APS-C
Type Diagonal
Closest focusing 14cm
Filter None
Weight 350g
Dimensions 70x71.1mm

14 One of only two zoom optics in the group, this APS-C-format autofocus lens is available with the Canon EF or Nikon F mount. Tokina applies its WR (Water Repellent) optical coating to the front element of this lens to make it easier to remove fingerprints and the marks left by raindrops.

Like many of the lenses in this group, the petal-shaped lens hood is built in so it can't be mislaid when you are out and about.

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The suggested retail price is £59.95 including vat.



HOW MUCH DO THEY COST?

A Type 1 Rolleiflex 2.8F with 80mm Planar and exposure meter, showing 'moderate/heavy use' with 'obvious wear' to the body covering, sold for £432.02 on eBay on 16 July. A dealer in Frankfurt sold a near-mint 2.8F with Planar and meter for £1,261 on 11 July.

The 3.5F realises similar prices, with similar differences for condition. A mint example of the last 'white face' 3.5F with meter and ERC (ever-ready case) sold on eBay for £1,874 on 16 July. A well-used but sound 3.5F with Planar and accessories sold for £436.20 on 14 July. A 3.5F with f/3.5 Xenotar and needing a shutter service (which could be pricey) sold for £171 on 11 July. These examples show that prices of 2.8F and 3.5F Rolleiflexes vary dramatically with condition. Cameras with a Xenotar lens typically sell for far less than those with a Planar lens.

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The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).

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Rolleiflex 3.5F

A Type 1 version of the late 1950s, with 75mm f/3.5 Planar and built-in uncoupled exposure meter. This one is in as-bought condition and has not yet been cleaned for display



Rolleiflex 2.8F

The classic Type 1 of the 1960s, with 80mm f/2.8 Planar and built-in selenium-cell exposure meter

the optical quality of the 80mm f/2.8 Carl Zeiss Planar and the ultimate mechanical leaf shutter of the time, the Synchro Compur. As a creative tool, particularly for pictures of people, it was unsurpassed.

The companion to the 2.8F, the Rolleiflex 3.5F, had been launched in 1958 with either an f/3.5 Zeiss Planar or an f/3.5 Schneider Xenotar of similar specification. The 3.5F was lighter, less expensive and every bit as good, particularly for the increasingly common studio flash systems, whose power virtually guaranteed that shots were always taken with small apertures. Cameras that were never used for available light reportage did not need the f/2.8 lens.

Rolleiflex 2.8F

When the Rolleiflex 2.8F was created, a star was born.

Ivor Matanle traces the history of this TLR from the 1960s

THE ROLLEIFLEX 2.8F was the ultimate Franke and Heidecke Rolleiflex twin-lens reflex, with coupled selenium-cell exposure meter. In successive versions, it was an important camera in the professional market for 20 years. Launched in 1960, it established itself with great names of news, feature, fashion and magazine photography, despite the impact of the Hasselblad 500C two years earlier. Using a Rolleiflex was already second nature to huge numbers of photographers. The 2.8F provided Helmut Newton, Richard Avedon, Irving Penn, David Bailey and Robert Doisneau, to name but a few, not only with the quality and reliability that Rollei was renowned for but also with



The match-needle selenium-cell exposure meter of the 2.8F – the cell is behind the honeycomb window below the 'Rolleiflex' name on the front of the camera

IMPROVING ON NEAR PERFECTION

The advent of 220 film in the early 1960s, giving 24 exposures approximately 6x6cm instead of the 12 shots of 120 film, brought about Type 2 of the 2.8F, announced in 1965, which had a switchable 12-exp/24-exp counter and a pressure plate that could be set for 120 or 220 film. As 220 film had no backing paper between the initial leader used for loading and the trailer used for winding off, greater pressure was needed to keep the film flat in the plane of exposure. Early examples of the Type 2 2.8F continued to have the f/2.8 Planar lens, while later ones, particularly after 1973, had an 80mm f/2.8 Schneider Xenotar. The 3.5F had the 220 facility from Type 2 in 1960.

From the outset, the coupled selenium-cell exposure meter was



WATCH OUT FOR

Wear and tear

Most 2.8F and 3.5F models saw professional use, which imposed much wear and tear. Any near-mint examples have probably been in amateur use and were used much less. Repairs easily cost £150-£200.

Film wind

If you can see the camera before you buy, wind and fire a film through it, checking speeds and the aperture settings. If the wind feels rough, avoid the camera. If the shutter button is sluggish, or the slow speeds irregular, the camera needs a service.

Lens

Repairer Ed Trzoska (tel: 0116 267 4247) says that Rolleiflex T problems include balsam faults (silvery patches) at the back of the f/3.5 Tessar and breakage of the plastic aperture and shutter speed tapes visible in windows above the viewing lens.

YOU MAY ALSO LIKE...

A Yashica 124G, but you'd better keep it quiet from Rolleiflex fanatics.



Tele Rolleiflex

This model is of E2 specification and with no exposure meter. It is fitted with Rolleinar 0.35 hinged close-up lenses for close portraiture or other close-up work, here shown open and ready to be swung into place. The 135mm f/4 Sonnar lens and matched viewing lens have Size III filter bayonets.

Wide angle Rolleiflex

One of the rarest of all the postwar Rolleiflex models, with 55mm f/4 Carl Zeiss Distagon in Synchro Compur shutter. This example is to Rolleiflex E2 specification.



not standard on either the 2.8F or the 3.5F, but was an optional extra that most purchasers decided to have. Cameras originally sold without a meter could have the meter factory-fitted later.

ANCESTRY

The 2.8F and 3.5F followed earlier post-Second World War professional-market Rolleiflexes with broadly similar characteristics, but gradually improving performance and developing sophistication. Rolleiflexes with f/3.5 lenses were known as Rolleiflex Automats before 1956 and went through many variations well documented in collectors' books and websites. The final Automat – known as the Automat MX-EVS because its Synchro Compur shutter had both M (bulb) and X (electronic) flash synchronisation and exposure value setting – was a fine camera, fitted with a 75mm f/3.5 Tessar.

The advent of the Rolleiflex 3.5E for the professional market in 1956 and the Rolleiflex T for the amateur market in 1958 clearly separated the target markets for Rolleiflex in a way that had not happened before. Franke and Heidecke had previously taken the view that those who could not

afford a Rolleiflex should buy a Rolleicord.

The f/2.8 models defined by letters of the alphabet started in 1949, with the 2.8A, which had an f/2.8 Tessar of less than ideal optical performance. The 2.8A was replaced by the rare 2.8B of 1952, which had an 80mm f/2.8 Biometar. The Type 1 2.8B had a Compur Rapid shutter, the Type 2, also of 1952, a Synchro Compur. If you ever acquire an f/2.8 Rolleiflex with a Biometar lens, hang on to it as they are much sought-after. All 6x6 f/2.8 Rolleiflexes from the 2.8B onwards had new Size III bayonet filter and lens hood mounts. The 2.8A was the only f/2.8 6x6 Rolleiflex to have Size II filter and hood mounts, later used by all 3.5E and 3.5F cameras.

The Rolleiflex 2.8C Type 1 was made in 1953 and 1954, and was the first with an f/2.8 Schneider Xenotar. The 2.8C Type 2 of 1954 and 1955, recognisable because of a larger focusing knob, was usually fitted with the 80mm f/2.8 Planar and was the first Rolleiflex so equipped, although some had the f/2.8 Xenotar. The 2.8D of 1955 and 1956 was essentially a 2.8C Type 2, but with an EVS Synchro Compur shutter with linked aperture and shutter settings conforming to exposure values.

The 2.8E and 3.5E of 1956 were

improved in many minor ways over their predecessors, were usually fitted with built-in selenium-cell exposure meters that were not coupled to the shutter and aperture settings – that came with the 2.8F and 3.5F – and were/are essentially similar in use (other than the meter coupling) to the F models. Each was available with either a Planar or a Xenotar lens, but note that 3.5E cameras sold without a meter always had Xenotar lenses.

It is broadly true that, given similar condition, cameras fitted with Planar lenses fetch better prices than cameras fitted with Xenotars, but this is no more than fashion and/or prejudice. I have used both and prefer the Xenotar.

WIDE ANGLE ROLLEIFLEX AND TELE ROLLEIFLEX

The advent of the Japanese Mamiyaflex twin-lens reflexes with interchangeable lenses in 1956 had a major impact upon Rolleiflex sales, particularly to wedding photographers. Being able to fit a twin-lens reflex with a high-quality wideangle lens enabled wedding photographers using a Mamiyaflex to work closer to wedding groups and therefore in front of troublesome amateur photographers who at



Rolleiflex T

Grey, with 75mm f/3.5 Tessar



Rolleiflex MX-EVS

Described by Barry Toogood, the owner of these cameras, as a Rolleiflex MX-EVS, this camera has an f/3.5 Xenar lens rather than a Tessar, and the Xenar has the red triangle, indicating factory coating, of the early 1950s. I wonder if, in fact, it is a Rolleiflex 3.5B, since I believe that all MX-EVS cameras had Tessar lenses

that time were mainly equipped with fixed-lens cameras without wideangle capability. Getting in front protected professionals' sales and profits, and many Rolleiflex users switched to Mamiyaflex simply for the wideangle capability. Rolleiflex sales to portrait photographers were similarly hit by the Hasselblads, which could be fitted with 135mm lenses (Hasselblad 1000F) or a 150mm lens (Hasselblad 500C).

Between 1959 and 1975 (Tele) and 1961 and 1967 (Wide Angle), Franke and Heidecke made what Reinhold Heidecke regarded as Rollei's answers to the Mamiyaflex and the Hasselblad – the Wide Angle Rolleiflex and the Tele Rolleiflex. These were E2 or F-specification cameras, optionally with or without a built-in exposure meter, and with non-interchangeable lenses of focal lengths shorter and longer than those of the standard cameras.

The Wide Angle was equipped with a magnificent 55mm f/4 Zeiss Distagon, a version of the Distagon peculiar to this camera. The Tele had a 135mm f/4 Carl Zeiss Sonnar. In each case, the viewing lens was of a similar matched specification. The Wide Angle is probably the most valuable of all production Rolleiflex cameras, with only 4,000 ever made and, in decent condition,

can fetch more than £3,000 on the collectors' market.

BUDGET OPTION

One of the less fortunate aspects of the increasing complexity and sophistication

of the Rolleiflex cameras during the 1950s and '60s was the escalating price that all the features made necessary. In the late '50s, Franke and Heidecke launched a compromise – the Rolleiflex T.

The Rolleiflex T lacked the automatic film sensing of the more expensive Rolleiflexes and had to be loaded using the 'red dot' system common to the Rolleicord and most Japanese TLRs. It effectively replaced the MX-EVS Automat that preceded the E series, and retained the 75mm f/3.5 Tessar of the Automat in an improved version with lanthanum glass, which improved its resolution and flare characteristics. The overall build quality was somewhat more utilitarian than that of the top-of-the-line Rolleis, but it did have that key Rolleiflex feature – the fast-wind crank.

Early Rolleiflex T cameras had a grey finish, while from about 1971 they were black. The camera had provision for an uncoupled light-value selenium exposure meter, and a few were sold with a meter installed while some had it factory-fitted later. Most examples today have no meter. The T was on sale from 1958–1976 and is a very effective camera in use.

FINANCIAL TROUBLES

Increasing financial difficulties caused more by the development costs of innovative 6x6 Rollei SLRs and lack of sales for Rollei 35mm SLRs than by the decline of the TLR market in the face of Japanese competition brought Franke and Heidecke to bankruptcy in 1981. The new company that emerged from the chaos, Rollei Fototechnic GmbH, largely financed by a British company, sought market share during the 1980s with what they identified as Rollei's most innovative SLR products, and with developed versions of the twin-lens reflex.

They resumed production of an improved Rollei SL2000 F 35mm SLR and the Rollei SL66, and then used existing 2.8F parts to produce a new Rollei 2.8F Gold Aurum Special Edition. In 1987, the final Rollei TLR, the 2.8GX, appeared. AP



Accessories

Rolleiflex accessories (back row l-r): Size III lens hood, prismatic viewing lens half of Size I Rolleinar 1 and the scarce Rolleilux Size I hood with hinged exposure meter. Middle row (l-r): Hinged mirror lens caps, Size III, taking lens Rolleinar 1, Size III orange filter. Bottom (l-r): Hinged Size I mirror lens caps

1949	Rolleiflex 2.8A with f/2.8 Tessar
1951	First flash-synchronised Rolleiflex Automat with Synchro Compur shutter
1952	Rolleiflex 2.8B with Carl Zeiss Biometar
1953	Rolleiflex 2.8C appears with f/2.8 Xenotar
1954	Rolleiflex 2.8C offered with f/2.8 Planar and Rolleiflex MX-EVS appears
1955	Rolleiflex 2.8D with Planar or Xenotar appears
1956	Rolleiflex 3.5E with f/3.5 Planar or Xenotar announced
1958	Rolleiflex 3.5F and coupled exposure meter announced, with Planar or Xenotar lens
1959	Tele Rolleiflex appears, along with Rolleiflex 3.5E2 and 2.8E2 with removable hood for prism
1960	Rolleiflex 2.8F announced
1962	Wide Angle Rolleiflex appears
1966	Rolleiflex 2.8F Type 2 for 120 or 220 film
1970	Tele Rolleiflex Type 2 with 120/220 feature

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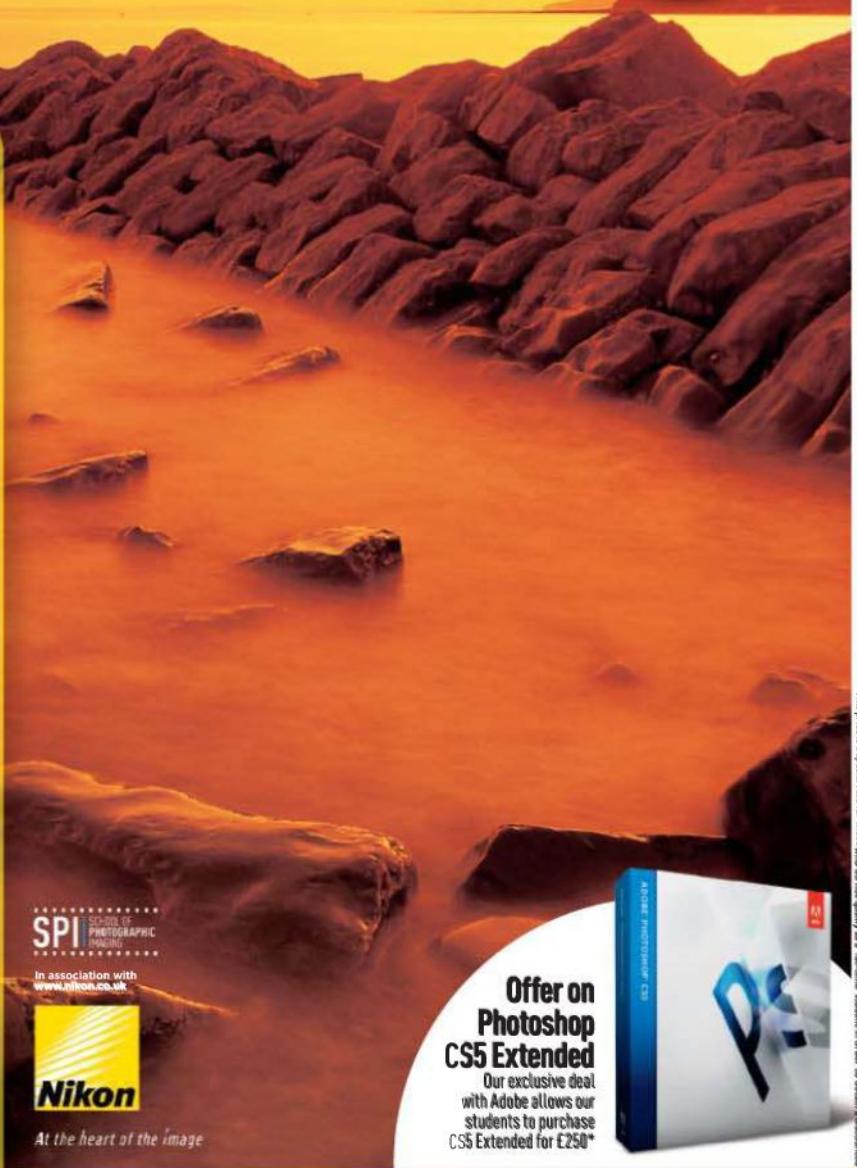
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COURSE ITINERARY

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SKILL LEVEL You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe (for Sony/Minolta models you will require an adapter) or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.



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Geoffrey Crawley explains...

Lens design

In part two of his series on lens construction, **Geoffrey Crawley** explains the thought processes behind modern lens design

AN EXCELLENT episode of *Midsomer Murders* featured a feud between film and digital camera clubs. It revealed some misapprehensions about the nature of the two media that are relevant to our topic of modern lens design. Consider this: make an exposure using a 2x3cm sensor populated with ten million photosites. Now scale up the lens and then photograph the same subject on a 6x9cm sensor, again populated by ten million photosites. Despite the larger format, this image will look the same as the previous one. The gaps between the sites have merely increased, so no more detail or tonal and colour data has been captured. Do the same with film. The larger format – without gaps in the sensitive surface – will now record finer details and fuller colour and tonal information.

The difference in recording medium therefore influences the design of lenses. For digital imaging, high contrast is desirable to emphasise the chief subject traits and

texture, and for easier recording by the photosite matrix population. This type of rendition is popular with digital imaging and some adjustment of characteristics either way can be made in post-capture editing software. The steps in lens design required are, fortunately, also helpful when working on film. The higher contrast is absorbed by the film's latitude and helps give better detail definition, and colour and tonal resolution.

LENS AND MEDIUM

How does the designer adjust contrast? It depends on how the light rays coming from the subject are distributed across the image plane. With the rays from the higher spatial frequencies, resolution can be separated out into very fine detail to give lower contrast, or it can be concentrated to give higher contrast up to a resolution cut-off point. The roll-off of resolution is usually taken as 50 line

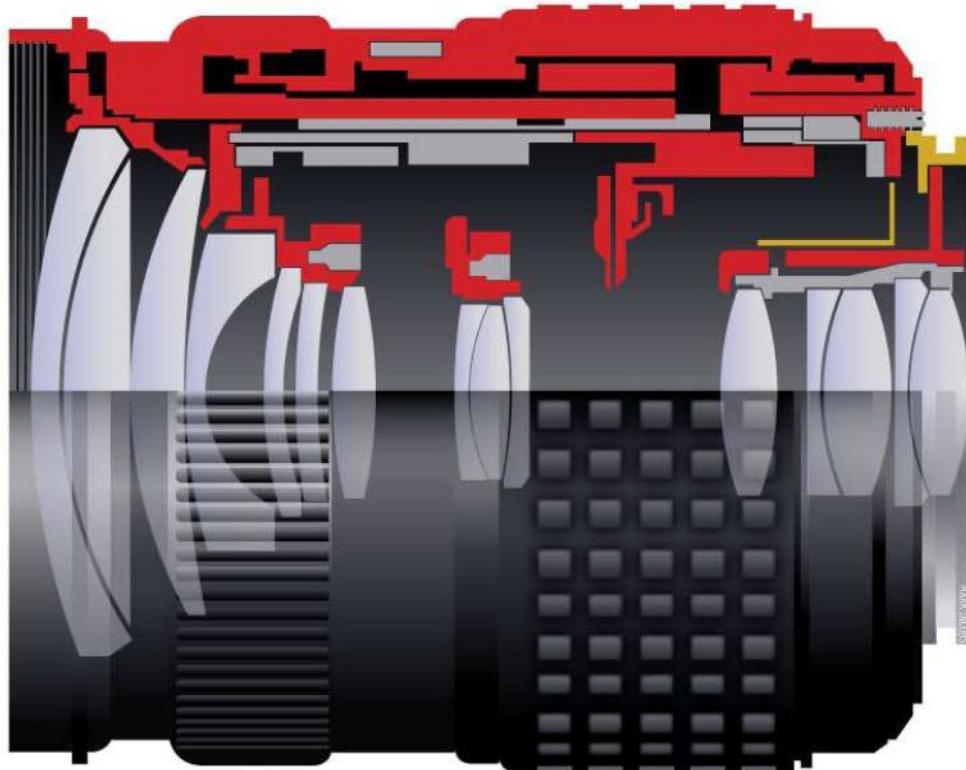
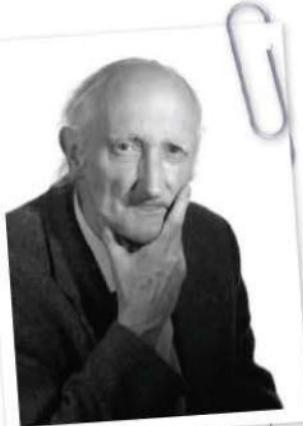
pairs per millimetre. After that, resolution contrast and detail definition in these lenses drops off rapidly. This figure is not arbitrary, but worked out in terms of detail visibility when an enlargement is viewed from the 'natural' distance. However, it should be pointed out that a digital image, unlike a film frame, has no actual physical size, only a pixel count. When displayed, it assumes the dimensions that result from the pixel size of the output device, be it a monitor, printer setting, video projector and so on.

Photographers nowadays seem to require quite a spread of focal lengths. Inspection of AP's back pages reveals a span of 4.5mm-800mm. Some are for full frame, while others, like the 4.5mm, are for APS-C-format DSLRs.

When photography was invented portraiture was all the rage. Louis Daguerre had at last made it possible to make an exact representation of a person's appearance. Studios exploited the commercial potential, but there soon appeared more artistic photographers who saw the visual possibilities of architectural, landscape and seascape subjects. The first camera lenses were designed for the portraiture market and tended to be long focus on the format. However, for the wider choice of subjects wider viewing angles were necessary.

THE NORMAL LENS

The term 'viewing angle' needs to be defined. The 'normal' lens is taken as one with an focal length equal to the length of the diagonal of the format on which it is used. The viewing angle is then that which this diagonal covers related to the subject – not the angle from side to side of the frame, which, as photographers, is how we understandably tend to regard it. Some optical firms specify all three angles, including vertical. Thus a 100mm lens on full frame covers 25° on the diagonal, 21° on the horizontal and 14° on the vertical. Unless otherwise indicated, the viewing angle in a lens specification nowadays will be on the frame's diagonal, but don't cock the camera at 45° to get it! For historic reasons the 'normal' focal length for the full 24x36mm, 135 format is 50mm, not its actual





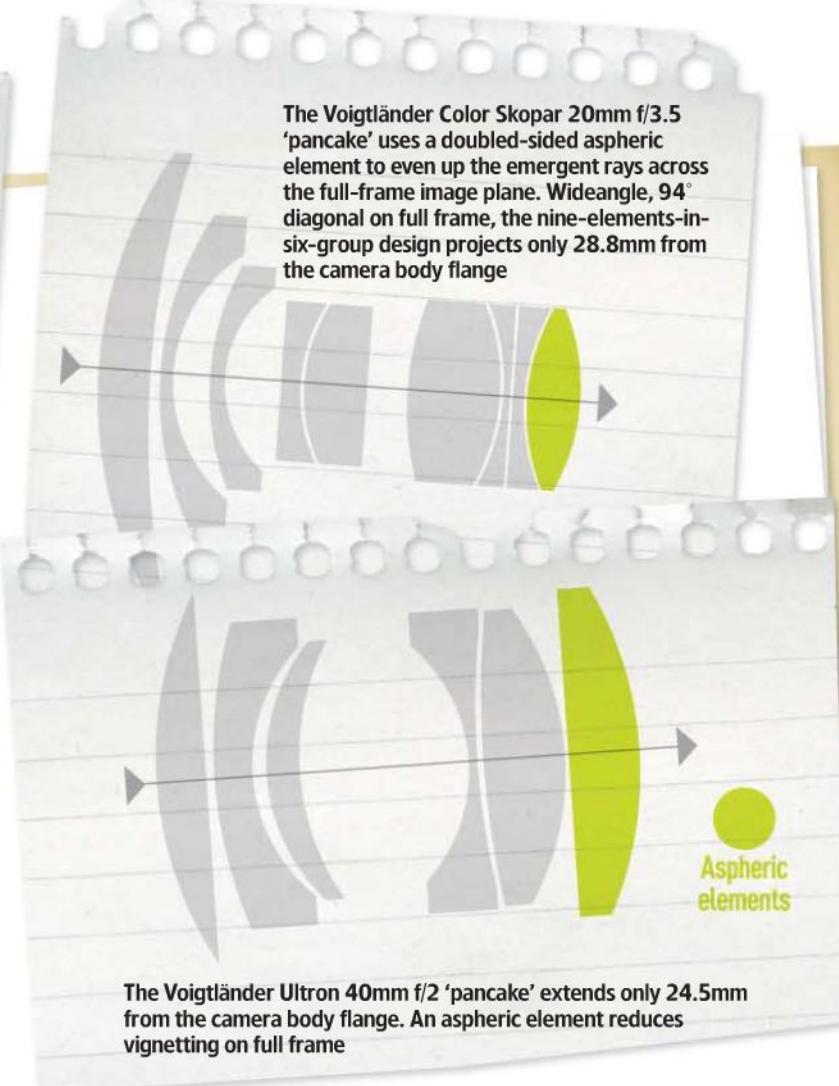
The schematic of the 25mm f/2.8 Olympus five-element pancake lens for the Four Thirds format shows the level of compression of the optical cell. Note the aspheric element used as field lens to minimise vignetting



43mm diagonal. However, some of the great masters of 35mm film photography have exploited it. The small measure of long-focus subject isolation avoids excess clutter at the edges of the long horizontal frame.

The APS-C format varies in size with camera manufacturer, but 27mm is a rough ballpark figure for the length of its diagonal. The 50mm excess over 43mm means that the format's 135 equivalent focal length is about 31mm. There are 30mm and 31mm monofocals from Canon, Pentax and Sigma on the market for those who wish to work digitally with the classic 35mm camera viewing angle.

The 50mm lens sat neatly on a coupled rangefinder camera and could even be made collapsible to save carry space. Because of the pentaprism box and the necessary space for the flipping mirror on a single-lens reflex camera, the normal 50mm lens cannot recess. It has to be built 'retrofocus', which means the distance from the rear of the lens to the film plane – back focus – is greater than its focal length. The result is a major increase in bulk over a version for coupled rangefinder cameras. It makes the SLR more awkward to carry around than a coupled rangefinder camera as there is no chance it can be made collapsible.



The Voigtländer Ultron 40mm f/2 'pancake' extends only 24.5mm from the camera body flange. An aspheric element reduces vignetting on full frame

PANCAKE LENSES

The Japanese-built SLRs began to collar the market in the 1960s, but it was obvious that the new type of camera fitted with standard 50mm lenses was far from pocketable. Seeing a market opportunity, designers set to work on lightweight, short-length lenses of around the 'normal' focal length for the 135 format (40–43mm). The nickname 'pancake' soon stuck. They were not very popular, though, as performance was behind that of the full-size versions. Recently, however, there has been a revival owing to the improved technology now available.

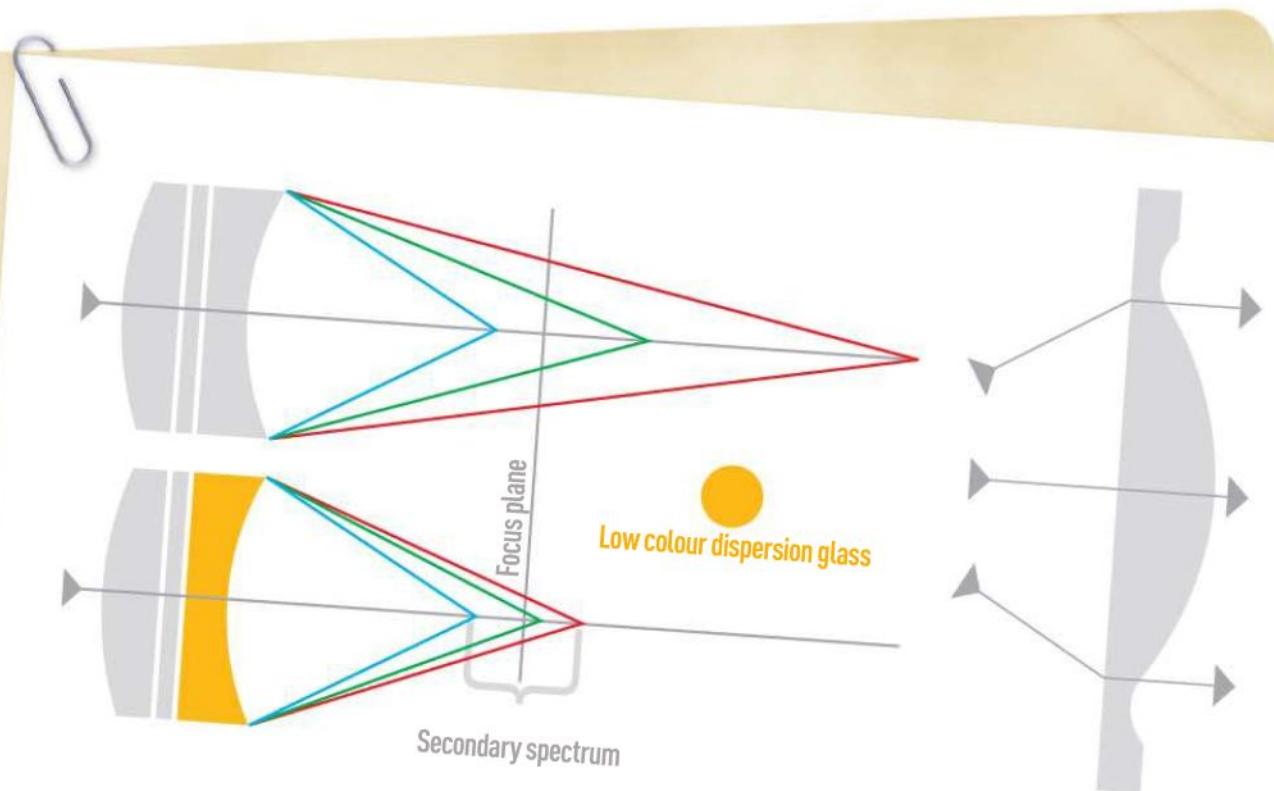
The conditions necessary when the optical cell is compacted inhibit the designer. There has to be an entrance pupil of the size required by the aperture and focal length, which means broad diameter front group elements. The rays must then be squeezed through the pancake before being rapidly spread out across the frame. It is this latter requirement that has held the pancake back in image properties, especially in vignetting in digital imaging.

The current revival has been made possible by the use of an aspheric element in the form of the field lens: the lens element spreads the image over the frame. The aspheric's ability to even up the light spread brings the pancake to its

rightful place in the current lens hierarchy. Some have no space in the barrel for an autofocus system, so they must be manually focused. Also, because of a lack of space, there is no zoom function. Yet for devotees these are minor matters compared with the perceived advantages of the lightweight monofocal lenses. It's a no-brainer for the Olympus Four Thirds format, for which there is a 25mm f/2.8 pancake lens that is 23.5mm thick, 64mm in diameter and weighs only 95g. Panasonic's 20mm f/1.7 Asph lens for Micro Four Thirds appears to be computed following on from the 24mm f/1.4 lens for the regular Four Thirds format. Nikon has a 45mm f/2.8 full-frame pancake lens. Cosina, under the Voigtländer label, has Nikon F, Canon EOS and Pentax KA manual focus, but otherwise they are electronically linked, 20mm f/3.5 and 40mm f/2 full frame, ultra-compact pancake lenses.

GOING WIDE

The wider the viewing angle of a lens, the shorter its focal length on a given format. After the grouping of around 43–50mm, which is regarded as 'normal' for the full-frame 135 format, the next conventional focal length in the series is 35mm. The difficulty of recessing the lens in an SLR means that it has to be



When the primaries have been corrected, the shadowy remaining colours (the secondary spectrum) remain. This can be reduced by using low colour dispersion glass to the advantage of contrast, colour saturation, and so on. This is an exaggerated diagram

An aspheric-surfaced element can be used (1) to correct for spherical aberration, which increases as a lens is focused closer, or (2) to even up illumination across the image frame to avoid vignetting (see diagram) or (3) to reduce the total number of elements, so making the lens more compact. This is an exaggerated diagram

retrofocus: the distance of its back element from the film plane must be greater than its focal length. The retrofocus construction is thus the reverse of the telephoto, the design of which allows the lens to be shorter than its focal length indicates. At a focal length of 35mm, the problems are fairly easy to overcome, although the front – usually Gauss – groups must become broader. Any gain is worthwhile and with the introduction of the EF-S lens series, Canon reduced the projection of the shelf in the front of the camera's dark chamber to allow deeper recessing. EF-S lenses will therefore not attach to standard EOS EF-mount cameras.

The 35mm lens is handy, but does not give a very wide angle of view. On the other hand, it is easy to hold the camera straight at this focal length, so avoiding linear distortions, especially of verticals. By the 28mm lens's viewing angle, camera straightness has become a matter of concern and care must be taken if linear objects are present in the picture. The 28mm lens has been a favourite of photojournalists and press photographers who like to work close in, and a quick change from a long focus for individual heads to an overall wide view of an event is handy. Enthusiasts will point out that it can be done even quicker with a zoom lens.

EXTREME

By 21mm and 24mm in focal length, the retrofocus construction has to be severe. To see the retro effect, hold a lens front facing you over a bright surface and observe the size of the exit pupil. Then turn the lens round. If the pupil is now larger, the lens is a retrofocus type. The difference between the diameter of the two pupils is the retro factor. From a focal length of 21mm onwards, we are in the realm of exotica with some strange-looking constructions turning up. However, the extreme, the 180° fisheye lens, is a legitimate design used in photogrammetric and astronomical applications. From the more general user's point of view, its two main types are, first, those with which the image is a complete circle (radius 12mm) contained within the frame. Second, there are those fisheye lenses whose image circle (radius 21.5mm) just touches the corners of the frame rectangle. The latter type is likely to be more useful for general-purpose work.

In digital imaging the size of quite major subject shapes and textures is reduced by the shortest focal-length lenses. This effect is increased by the great depth of field, sharpening overall definition still more. A point is reached, depending on the subject type, when the size and separation of the sensor's photosite matrix clashes with this

detail, corrupting the image. In general, the shorter the focal length, the more the image will benefit from higher megapixel counts in the sensor. With focal lengths closer to 'normal', the major subject traits are much larger and the effect is not apparent.

TELE AND RETRO

The optical configuration of a retrofocus, or reversed telephoto, optic is what the latter name implies. The front group or groups of a telephoto lens are positive, gathering the rays from the subject and bringing them to a focus. Negative groups at the rear then diverge the rays to cover the frame. The strength of the negative groups determines the magnification and so the effective focal length. In a retrofocus lens the negative dispersive groups now face the front, collecting the subject rays from a wide angle. At the rear, the positive groups concentrate the section of this angle required by the focal length and focus it on the image plane. Focal length is measured as the distance between the rear principal plane of the lens to the image plane with its focus set to infinity. By use of the retro device, this plane can be sited actually behind the optical cell.

Next time, in part three, we will deal with telephoto lenses and take a look at the future of lens design. **AP**

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OM-EY (580EX)	£17.99
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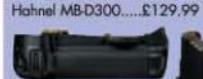
NIKON ACCESSORIES

GRIPS

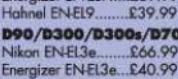
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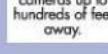
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70-200mm f/2.8 G AF-S VR II IF-ED	£1639.99	135mm f/2 D DC	£959.99
70-300mm f/4.5-5.6 G AF-S VR IF-ED	£1419.00	180mm f/2.8 D IF-ED	£619.00
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		55-200mm f/4.5-5.6 DX AF-S ED	
		200-400mm f/4 G AF-ED AF-S VR IF-ED	
		60mm f/2.8 G AF-S ED Micro	
		85mm f/3.5 G AF-S DX Micro	
		105mm f/2.8 G AF-S VR IF-ED Micro	
		200mm f/2.8 G AF-ED Micro	
		PC-E 24mm f/3.5-4.5 D ED	
		PC-E 45mm f/2.8 D ED	
		PC-E 85mm f/2.8 D ED	
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10.2
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PENTAX

K-x



12.4
MEGAPIXELS

Inc. 18-55mm £399.00
Inc. 18-55 &
55-300mm £549.00

KEY ACCESSORIES

Energizer AA Batteries.....£7.99
Pentax Remote Control F...£21.99

PENTAX

K-7



14.6
MEGAPIXELS

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Inc. 18-55 &
50-200mm £929.00

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M9

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18.0
MEGAPIXELS

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90mm f2.5 Summicron-M	£1059.99



14.6
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50-200mm £489.99*

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Samsung SK9NKO1 Shutter...£4.99

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Olympus Microphone Set

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Leather Body Jockey

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MF-2 Adapter

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E-PL1

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- ISO 6400
- Art Filters



Inc. 14-42mm

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KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99

Olympus Leather Body Jockey.....£69.99

OLYMPUS

E-P2



12.3
MEGAPIXELS

Inc. 14-42mm £840.99

Inc. 17mm £887.99

KEY ACCESSORIES

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Olympus Leather Body Jockey.....£69.99

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12.3
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DMW-LVF1 View Finder...£169.99

DMW-FL220 Flashgun....£148.99

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Panasonic

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Panasonic DMW-BLB13E Battery.....£64.99

DMW-LVF1 View Finder...£169.99

DMW-FL220 Flashgun....£148.99

DMW-BLB13E Battery.....£64.99

DMW-LVF1 View Finder...£169.99

DMW-FL220 Flashgun....£148.99

Panasonic

Lumix GH1



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Panasonic DMW-LVF1 View Finder...£169.99

Panasonic DMW-FL220 Flashgun....£148.99

DMW-BLB13E Battery.....£64.99

DMW-LVF1 View Finder...£169.99

DMW-FL220 Flashgun....£148.99

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18-250mm f3.5-6.3 Di II LD ASP IF £388.97
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28-300mm f3.5-6.3 Di VC LD ASP IF £499.99
70-200mm f2.8 Di LD IF £619.00
70-300mm f4.5-5.6 Di LD £139.00
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180mm f3.5 Macro Di LD £699.00



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Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120° Wide-Angle Umbrella reflectors and two Bowens support stands.

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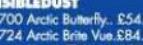
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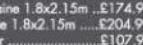
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055XB Tripod.....£94.99

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190X...£88.99

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The 4-section 055CX PRO 4 combines the best performances of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented Q90° system for quick vertical-horizontal movements.

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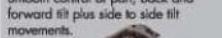


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Just grip the handle and you can position your camera anywhere within a 180° sphere.



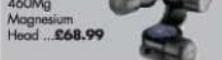
222 Joystick Head
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322RC2 Heavy Duty Grip Head
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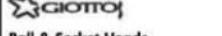
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High density tubes minimise weight yet maximise rigidity.

The centre column can be reversed to position the camera upside down.

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The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance.

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30% lighter than magnesium but just as strong and with great vibration dampening properties.

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Replacement Square Mount Plate for M1L652.

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Features light and extra large ball with hollowed ball structure.

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Rezo 140AW... £34.99
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Nova 140AW Black... £34.99
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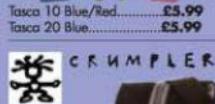
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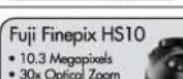
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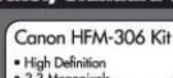
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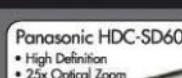
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Some NEW but no boxes

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745XB MDEVE	£189.95	£119
755CX3 MDEVE	£389.95	£259
755XB MDEVE	£229.95	£139

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128LP Micro Video	£69.95	£39

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222 Joystick Head	£99.95	£64
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322RC2 Action Grip	£119.95	£69
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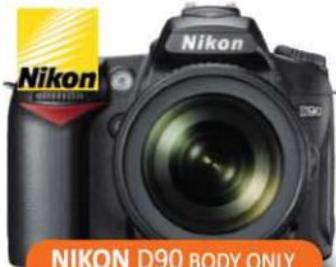
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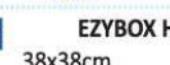
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LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 100mm 1/2.8 ..etc	£1,295	HASSEL 100mm 1/2.8 ..etc						
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LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 250mm 1/2.8 ..etc	£1,295	HASSEL 250mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 300mm 1/2.8 ..etc	£1,295	HASSEL 300mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 350mm 1/2.8 ..etc	£1,295	HASSEL 350mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 400mm 1/2.8 ..etc	£1,295	HASSEL 400mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 500mm 1/2.8 ..etc	£1,295	HASSEL 500mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 600mm 1/2.8 ..etc	£1,295	HASSEL 600mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 800mm 1/2.8 ..etc	£1,295	HASSEL 800mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 1000mm 1/2.8 ..etc	£1,295	HASSEL 1000mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 1350mm 1/2.8 ..etc	£1,295	HASSEL 1350mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 1750mm 1/2.8 ..etc	£1,295	HASSEL 1750mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 2000mm 1/2.8 ..etc	£1,295	HASSEL 2000mm 1/2.8 ..etc						
LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 2500mm 1/2.8 ..etc	£1,295	HASSEL 2500mm 1/2.8 ..etc						
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LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 3500mm 1/2.8 ..etc	£1,295	HASSEL 3500mm 1/2.8 ..etc						
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LEAF 100mm 1.4 100mm ..etc	£1,995	HASSEL 4500mm 1/2.8 ..etc	£1,295	HASSEL 4500mm 1/2.8 ..etc						
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Panasonic

Panasonic DMC-G1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £349.99*
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Panasonic DMC-GF1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

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or + 14-45
or + 20mm

DMC-GF1 + 20mm
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Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	<input checked="" type="checkbox"/>
HD Video	<input checked="" type="checkbox"/>
FPS	3.5
Card Type	SD

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Panasonic



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Foundation Kit at the centre of the Lee Filter holder system and is primarily designed to take 100mm filters, although other sizes can be adapted to fit.

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Starter Kit includes an assembled filter holder, a 0.6 ND grad, a cleaning cloth, and a Coral 3 grad with extended coloured portion

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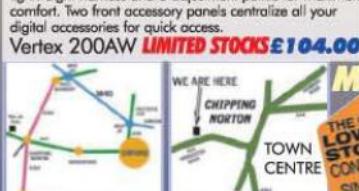
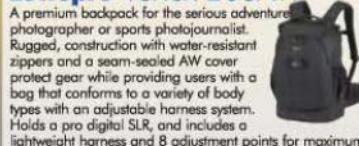
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A carbon fiber tripod that is great for those who use a compact DSLR or bridge camera & would like a lighter, high performance product. Please note that the 484RC2 ball & socket head is fixed. Closed length: 42.50 cm. Max height: 143cm. Max height (center column down): 124 cm. Min height: 37 cm. Load capacity: 3.50 kg. 7322CY + 484RC2 £124.95

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Provides an extremely reduced size without any compromise of stability and performance. It is a four section tripod with 2 different angle positions for the legs. The system includes a compact ball head. It can be easily transported thanks to the short folded length. Closed length: 42 cm. Load capacity: 2 kg. Max height: 119 cm. Max height (center column down): 100 cm. Min height: 31.50cm. Complete with carrying bag. 7322YSHB Tripod + Head £49.90

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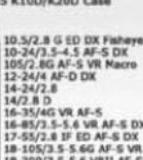


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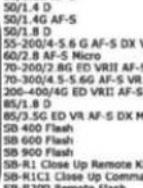


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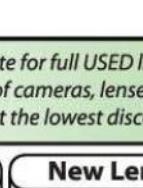
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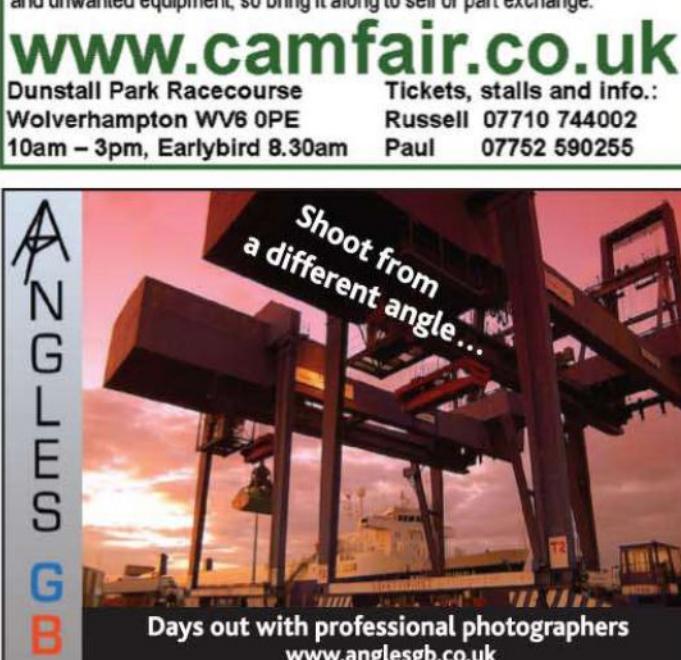
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OGDEN CHESNUTT

Ogden tries putting the AP photographers' rights lens cloth to the test, but all he encounters is an accommodating PC

ELI RUSHES into the pub carrying a bulging Tesco sack and heaps it onto the bar. 'Is it here?' I ask. He gives me the thumbs up. 'What are you boys so excited about?' asks Rick the barman.

Eli empties a pile of APs onto the bar. 'It's the new issue,' he says, ripping open one of the bagged issues. 'It comes with a free lens cloth.'

'Oooh,' says Rick the barman, snatching the cloth from Eli. 'I have some of these at home.' Rick unfolds the cloth and looks at it oddly for a moment. He holds it up to his waist. 'Huh,' he says. 'I know I'm quite slight, but this is too small even for me.'

I see where we've miscommunicated. 'No, not a loincloth,' I say. 'It's a lens cloth. For cameras.'

'Ooohhh, I see,' he says. 'Well, that's just boring.'

To many, yes. But this lens cloth bears our rights as photographers, I point out. 'Too often we photographers are being stopped by police just for taking pictures. They try to tell us what we can and can't photograph, but I think it's all just intimidation...'

Rick nods in understanding, but he's just being polite. To non-photographers it probably seems tedious, all this talk about having the right to take pictures in public. For a start, when there are people out there without food or shelter or the opportunity to speak their mind, it makes my 'right' to photograph the Lloyd's Building seem a little trivial.

Also, what are 'rights', anyway? Are we really free to do anything at all when we depend on governments and leaders to grant us these so-called rights, which they can (and do) take away the moment they become inconvenient?

'I'm going to take a picture of the glasses over the bar, and there's not a thing you can do to stop me,' shouts Eli, waving the lens cloth at Rick.

'That's fine; I don't care if you take pictures in here,' says Rick the barman. 'But you might want to watch where you wave that thing. I'm pretty sure I could stop you taking photos inside my own establishment.'

Eli consults the cloth. He harrumphs. He grabs his bag of APs and tells me it's time to go.

Of course, we're just asking for trouble. Emboldened by our lens cloths, we're standing on Westminster Bridge facing Big Ben and Parliament.

Like some ostentatious jungle bird mating display, Eli spreads out all his equipment – two cameras, three optics, tripod, filters he's never used and others he bought specifically for this occasion.

'I don't think you'll need the tripod,' I say. 'It's very bright.' He loads it up anyway. I have my old Pentax SV. As my fondness for digital imaging grows, I keep 'scheduling' in times when I'm going to use my SV. It's like taking holidays with a partner you want to leave, although I'm not quite ready to break up just yet. Then suddenly two policemen arrive.

'Afternoon, gentlemen.'

'We are well within our rights,' shouts Eli, waving the cloth.

'Easy. Take all the pictures you want. I'm just interested in your granddad's camera.'

'He can take pictures with whatever camera he wants to. We're in public space,' says Eli. The policeman does his best to ignore him.

'Actually, he's just a friend, officer. Is something wrong with my camera?'

'I'm afraid so,' he says. 'It doesn't belong to me!'

I look at him quizzically. 'That's a Pentax SV, isn't it?' he says. I nod. 'I collect classic cameras. The SV is one of my favourites. May I see it?'

I'm dumbfounded. I hand him my camera. Eli consults his cloth. The PC is positively beaming. 'Excuse me,' he says to Eli, 'but do you mind if I borrow that?' Eli looks at me dumbly, then hands over the lens cloth. The policeman wipes down the lens.

'No, you're not meant to get it dirty,' says Eli, but the PC isn't listening. He frames his partner against a backdrop of Parliament. 'May I?' he asks.

'Of course.' The policeman presses the shutter and smiles at the clacking sound. His partner grins like a child and rushes to check the back of the camera, then seems crestfallen when he realises there's no preview screen on the back. Eli snatches back his cloth and looks it over for guidance. But I don't think it covers strange situations like this. I don't think he expected the police to be so accommodating.

'Would you consider selling it?' says the policeman. And suddenly there's a lump in my throat. This would have been much less stressful had they just thought I was a terrorist. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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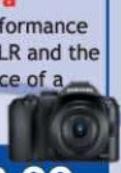
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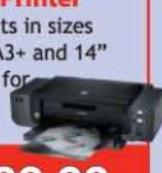
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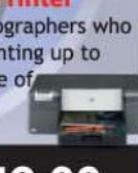


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